VISIT…

Guitar · Tablature · Vocal

OK COMPUTER

RADIOHEAD

OK COMPUTER

RADIOHEAD

AIRBAG 3
PARANOID ANDROID 11
SUBTERRANEAN HOMESICK ALIEN 18
EXIT MUSIC (FOR A FILM) 25
LET DOWN 32
KARMA POLICE 37
FITTER HAPPIER 42
ELECTIONEERING 44
CLIMBING UP THE WALLS 50
NO SURPRISES 54
LUCKY 60
THE TOURIST 65

notation and tablature explained 74
indications sur la notation musicale et les tablatures 76
hinweise zu notation und tabulatur 78
spiegazione della notazione e dell'intavolatura 80

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Photo page Tom Sheehan.

ワールド
VTERIOR
UMON

AIRBAG

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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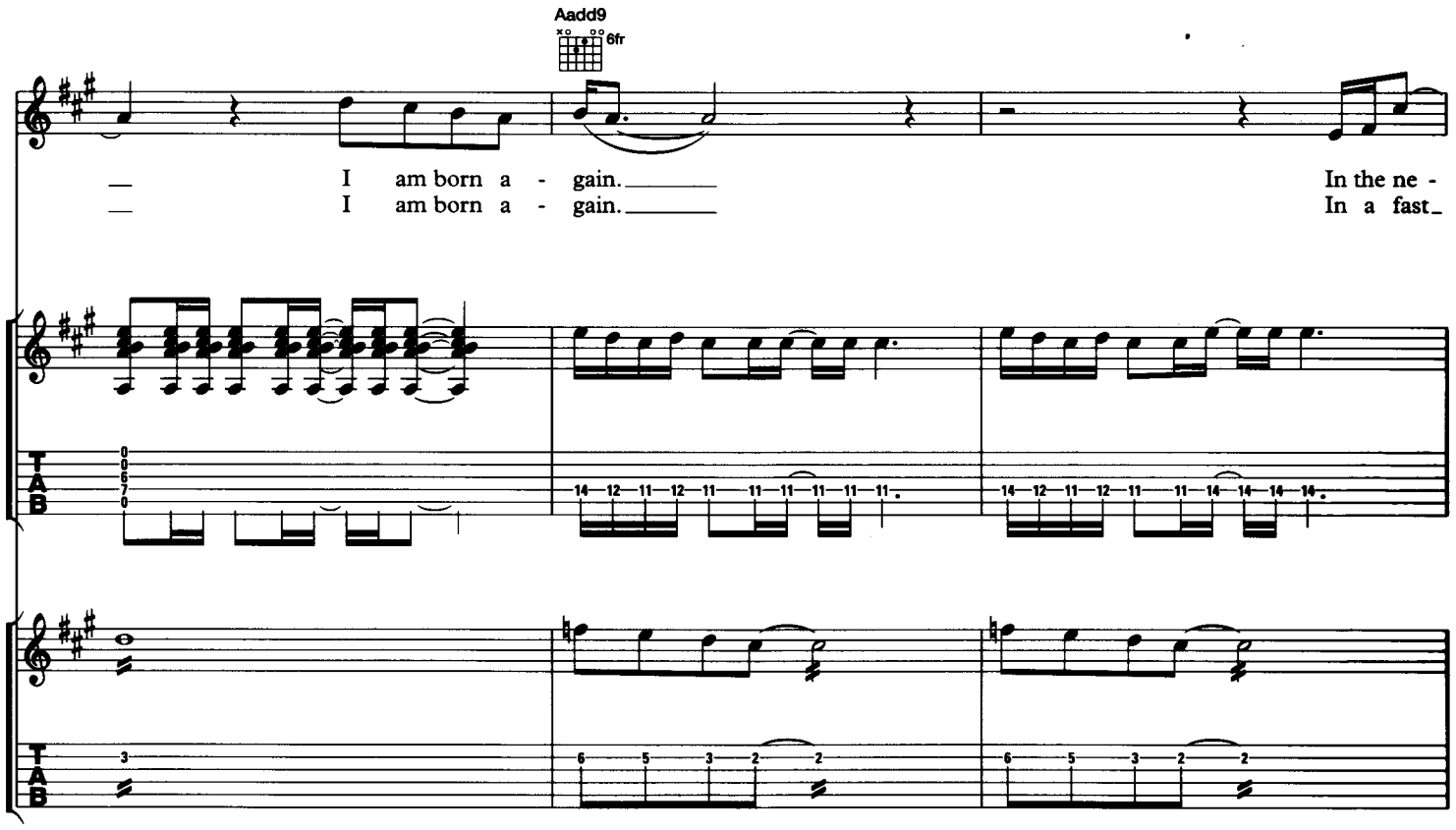
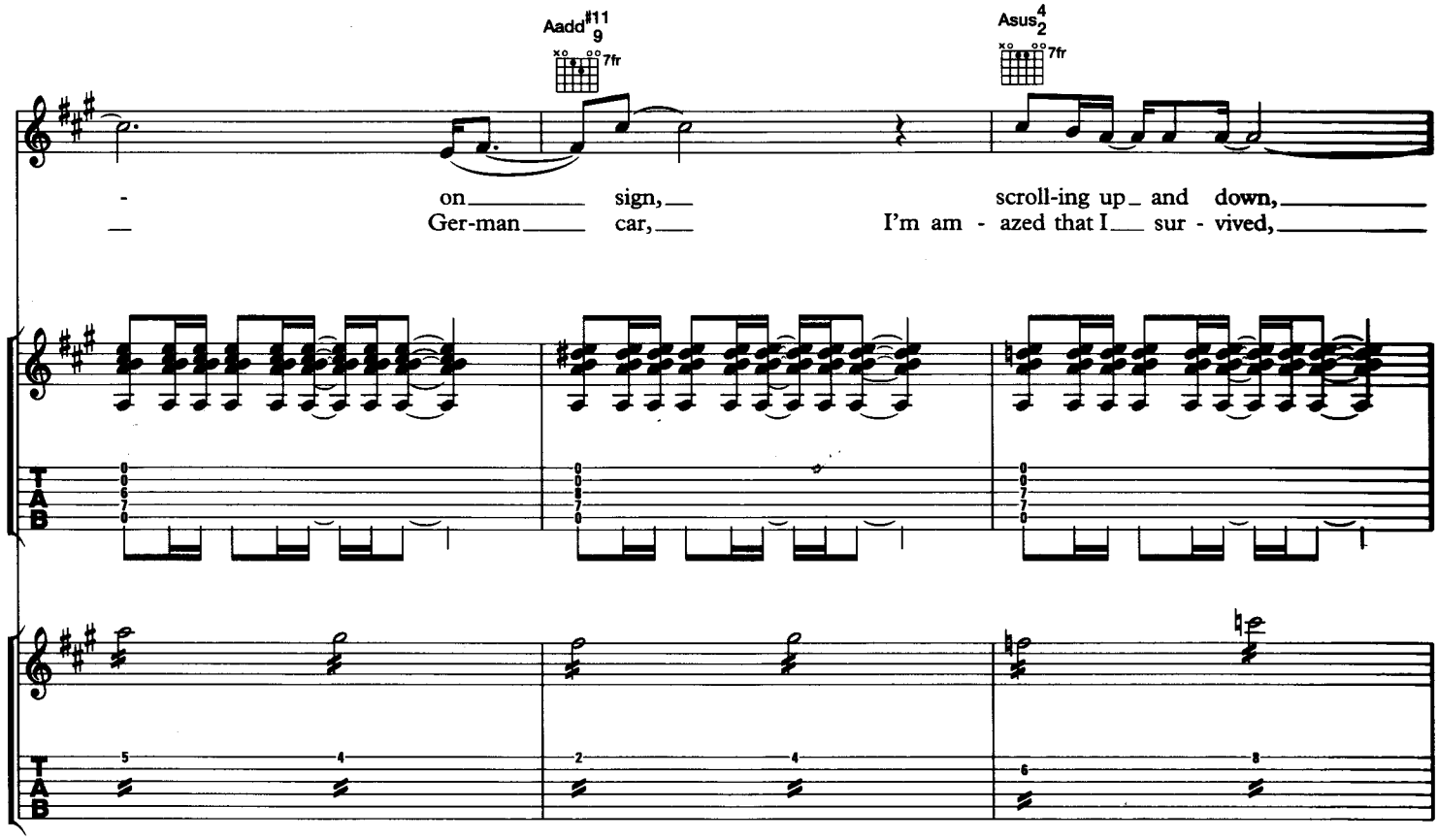
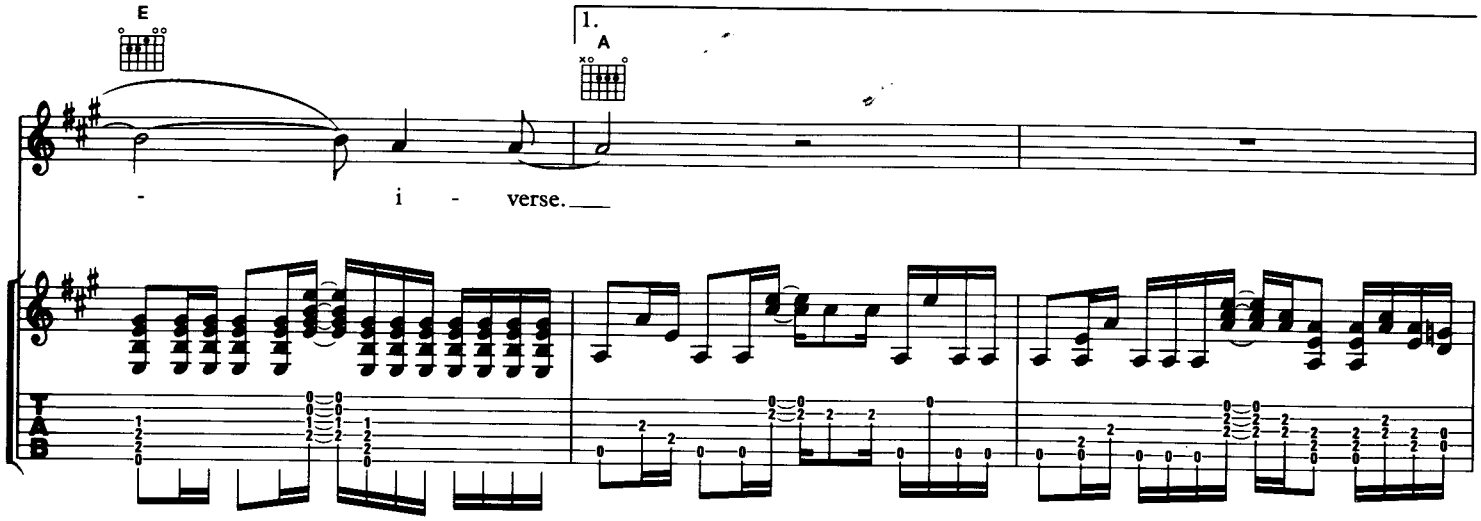
Aadd9
9fr
Dm6/9
10fr
Asus2
In the next
fig. 1
Aadd9
6fr
Aadd#11/9
7fr
Asus4/2
7fr
world war
deep sleep
in a jack - knifed jug - ger-naut,
of the in - no-cent,
fig. 1 continues ad lib.
2nd time


Aadd9
6fr
I am born a - gain.
I am born a - gain.
In the ne -
In a fast
T
A
B


Aadd#11/9
7fr
Asus4/2
7fr
on sign,
Ger-man car,
scroll-ing up and down,
I'm am - azed that I sur - vived,
T
A
B

Aadd9
I am born a - gain.
an air - bag saved my life.
In an in -

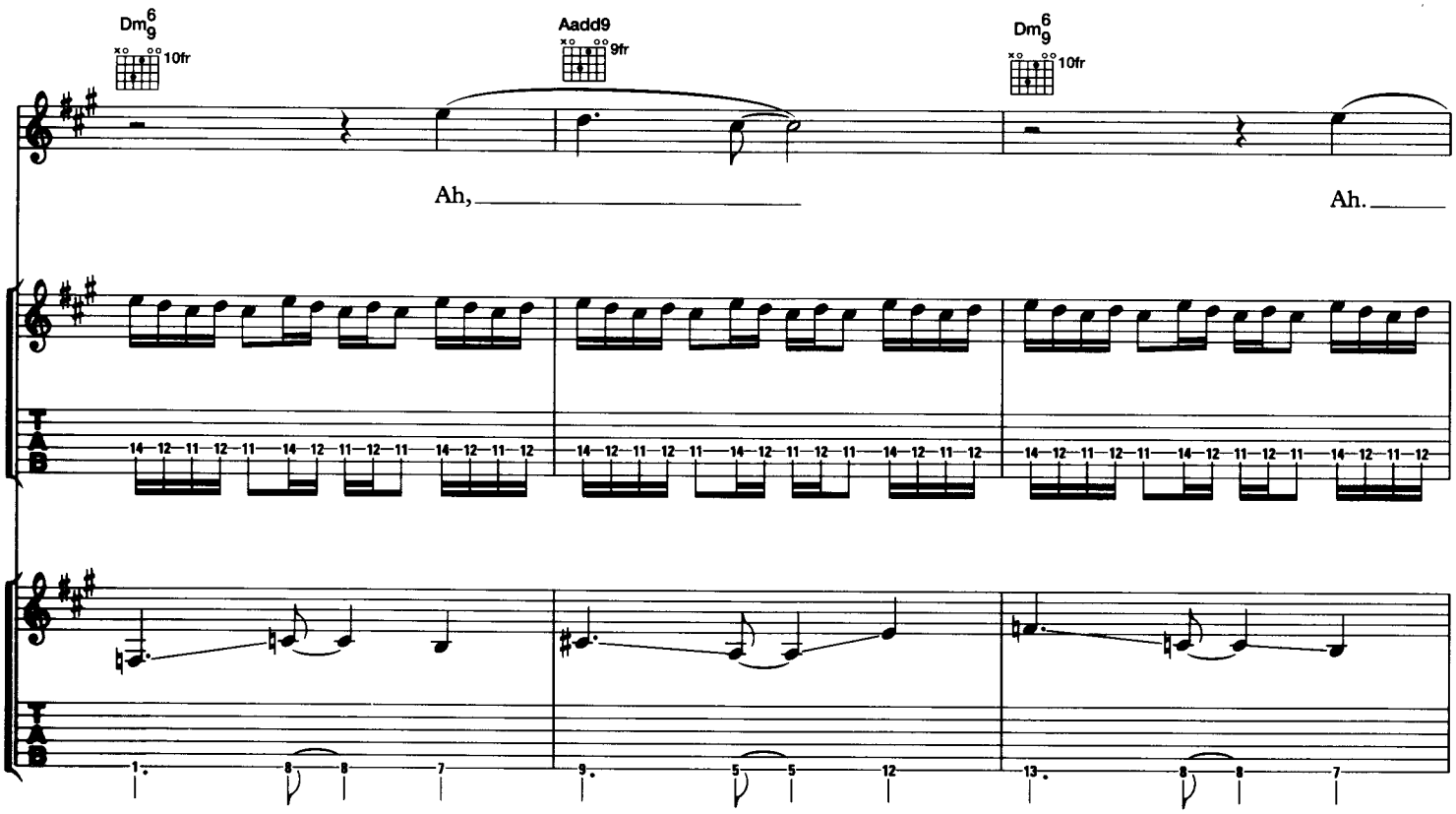
B7
F#m
Esus4
- ter-stel - lar burst,
I am back to save the un - - -

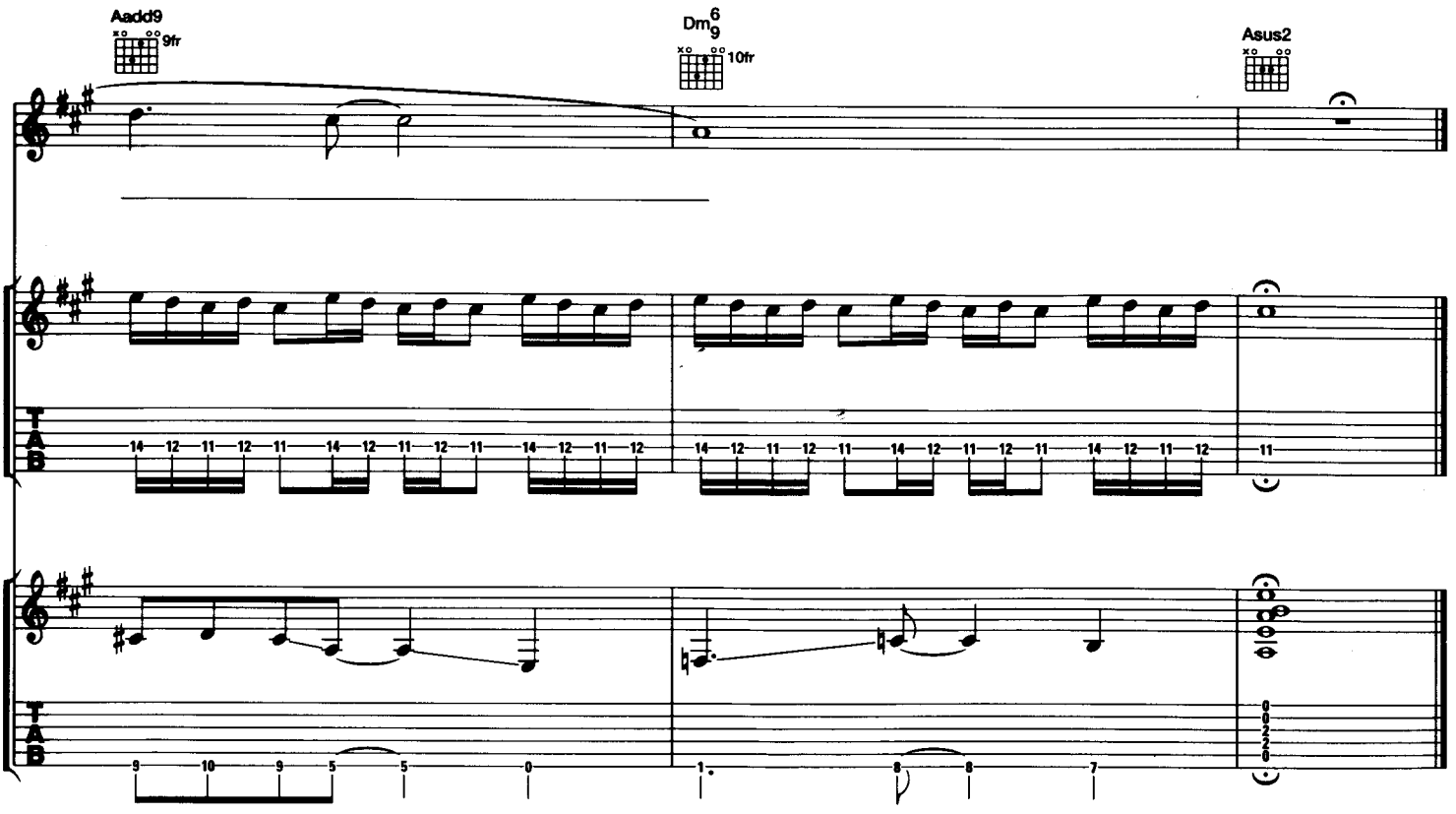

E
1.
A
- i - verse.

Dmadd9
A
Dmadd9
A
Dmadd9
In a deep
2.
Asus2
doubled *ad lib.* with slide guitar

B7
In an in - ter-stel - lar burst,
F♯m
Esus4
E
I am back to save the un - - - i - verse.
A
B7
In an in - ter-stel - lar burst,
F♯m
Esus4
E
I am back to save the un - - - i - verse.

A
[A]
effects ad lib.
Ah,
Ah,
Ah,
Ah,
Ah,
effects ad lib.
Dm6/9
10fr
Aadd9
9fr
Ah.
Ah,
T
A
B


Dm6/9
10fr
Aadd9
9fr
Dm6/9
10fr
Ah,
Ah.
T
A
B


Aadd9
9fr
Dm6/9
10fr
Asus2
T
A
B

PARANOID ANDROID

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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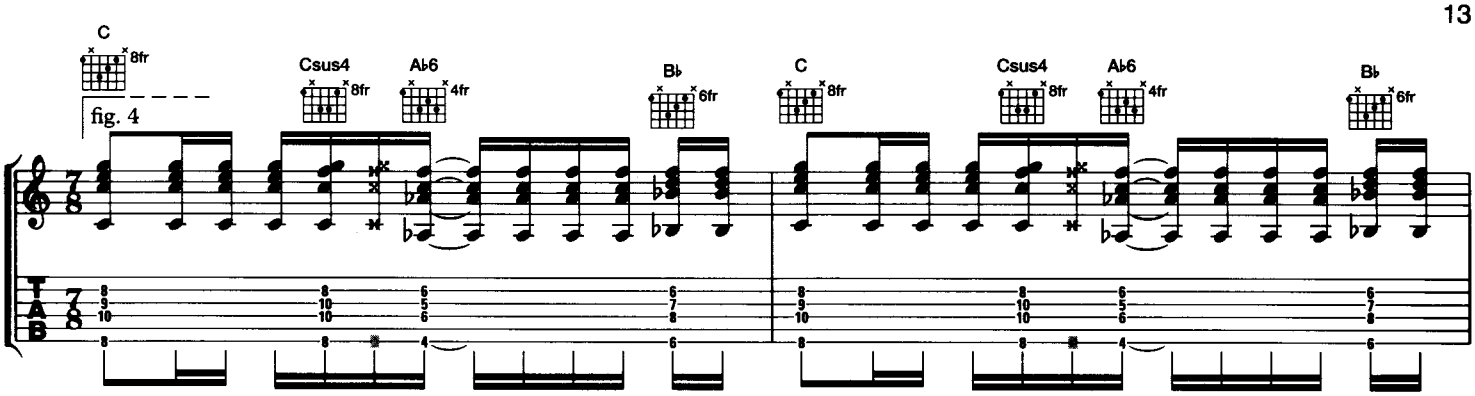
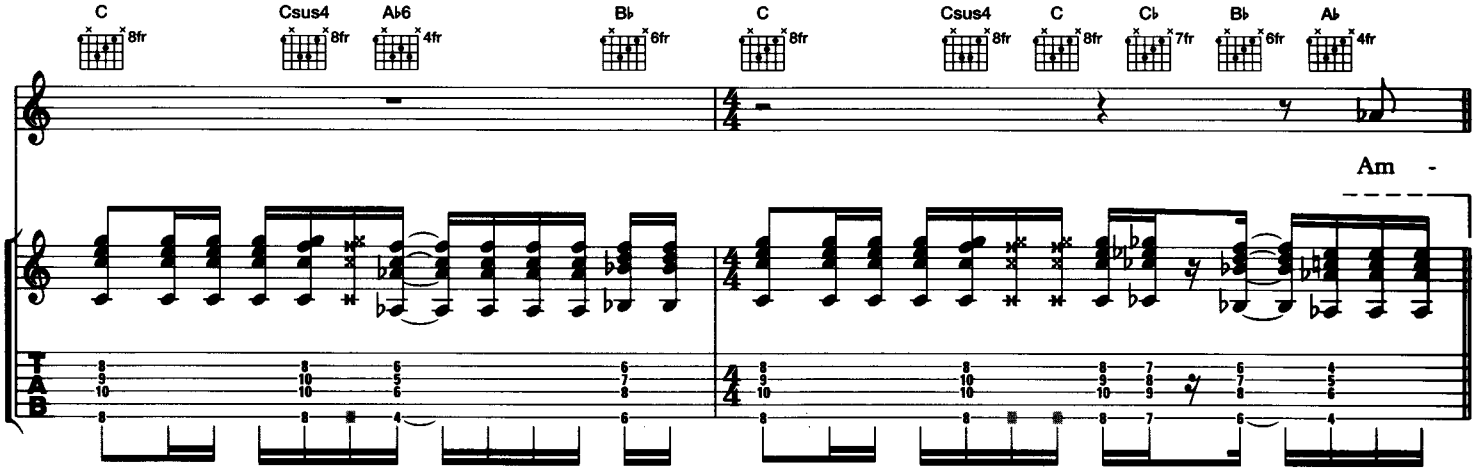
Gm6/E
Gm6
Gm
Cm
B♭6add4
6fr
from all the un -
with your op - in -
F9
7fr
F9/A
7fr
Gm
Gm/A
Gm/B♭
Gm6/E
Gm6
- born chick - en voic - es in my head.
- ions which are of no con - se - quence at
Gm6
Dmadd9/F
E7
Gm6
all.
What's that?
What's
Dmadd9/F
E7
that?
2nd time
1st time
[A]
fig. 3



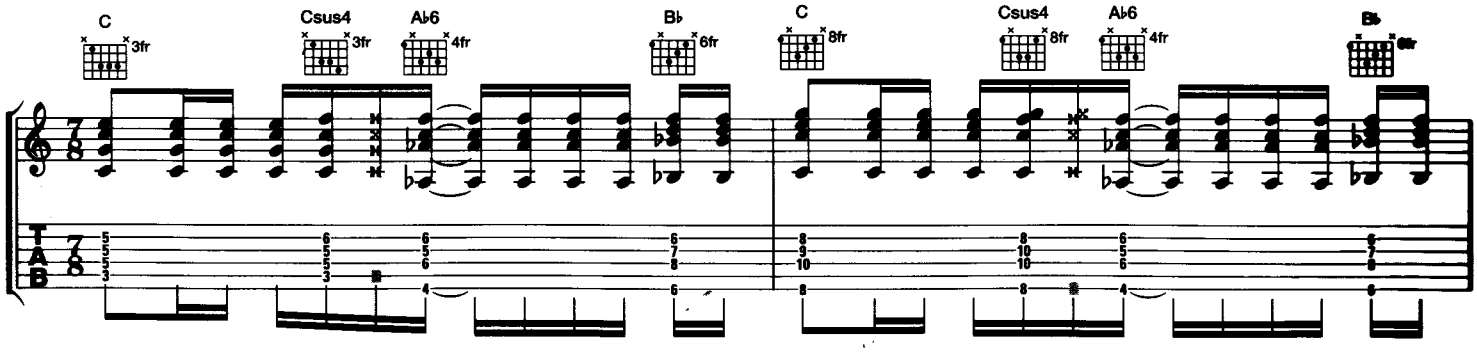


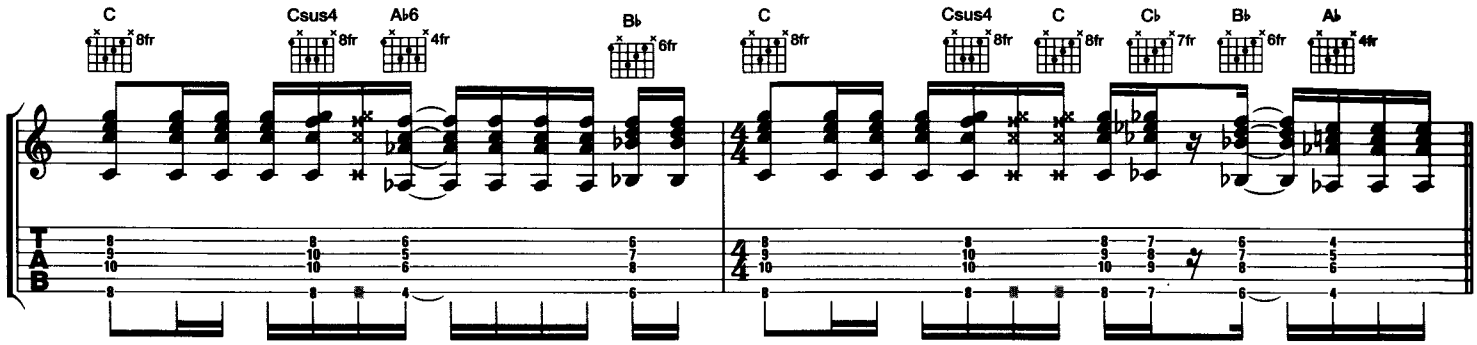
[A]

- bi-tion makes you look ve - ry ug - ly.

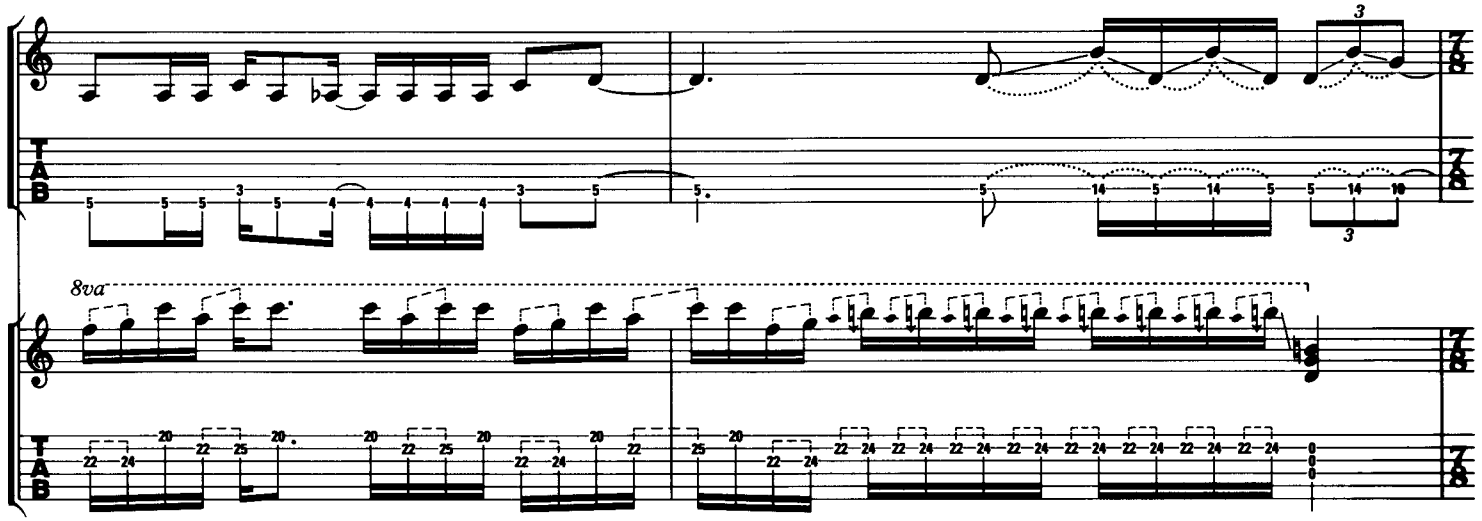
Kick-ing squeal-ing Guc-ci lit-tle pig - gy.

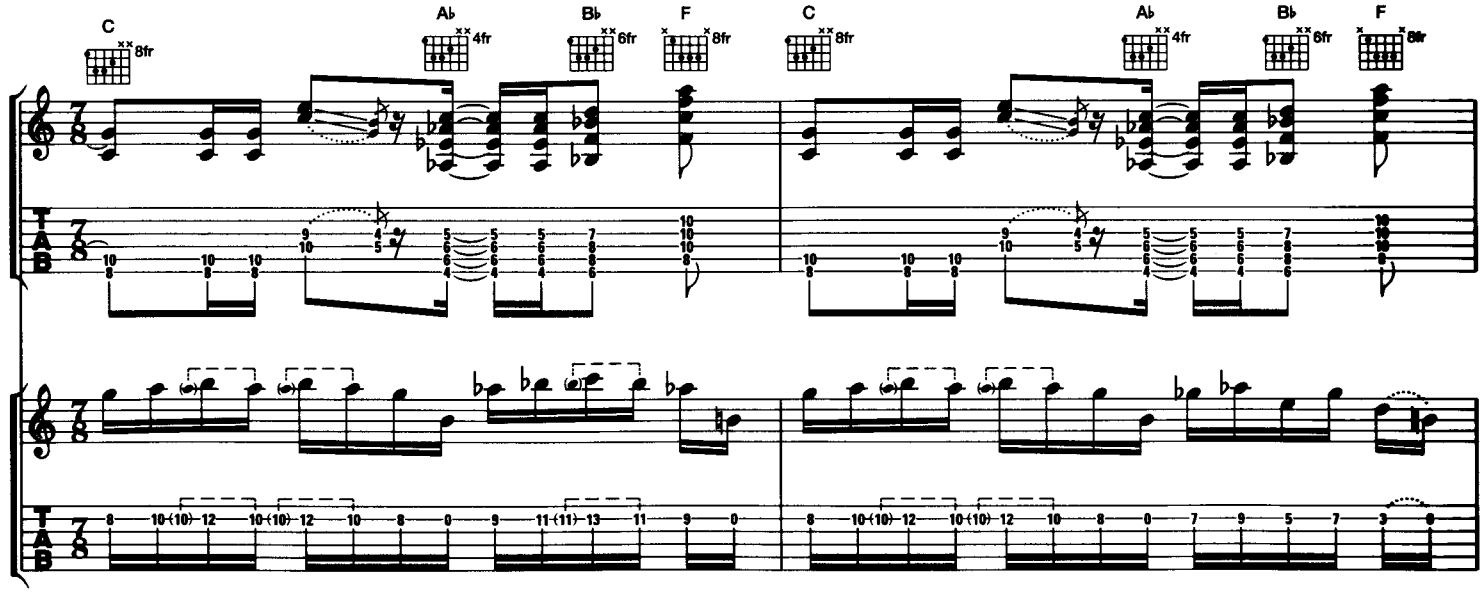
with fig. 3

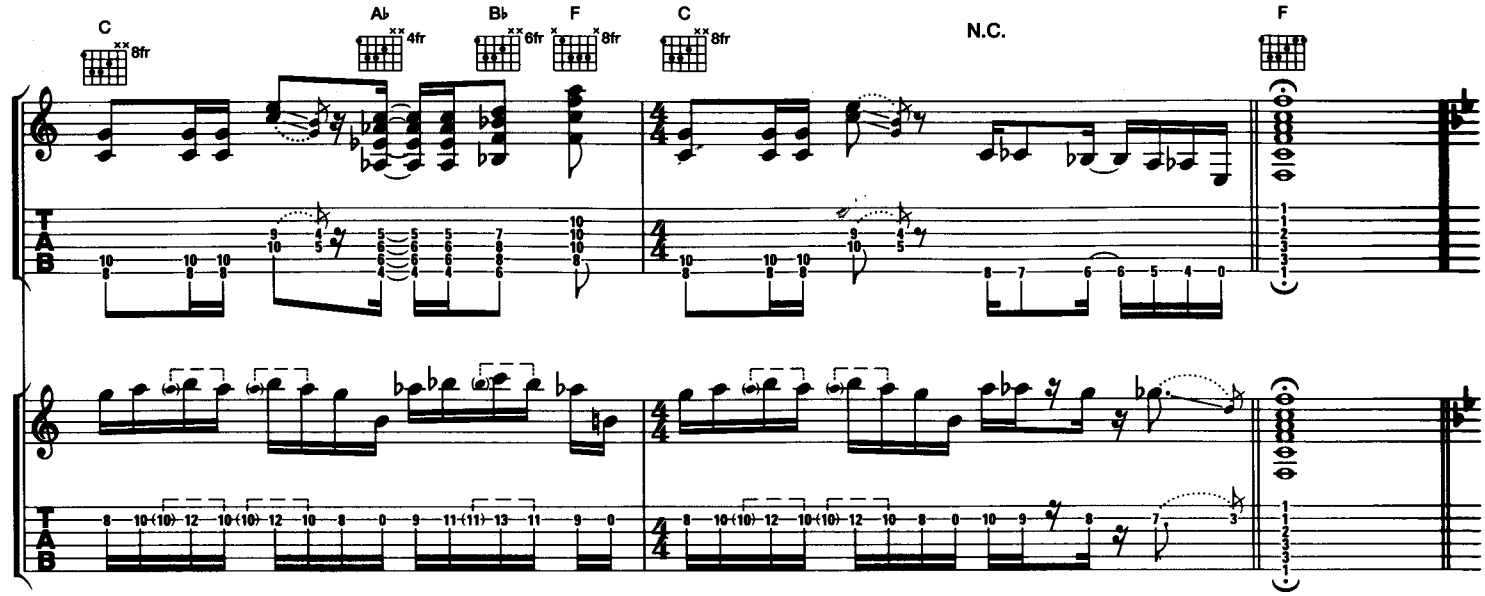


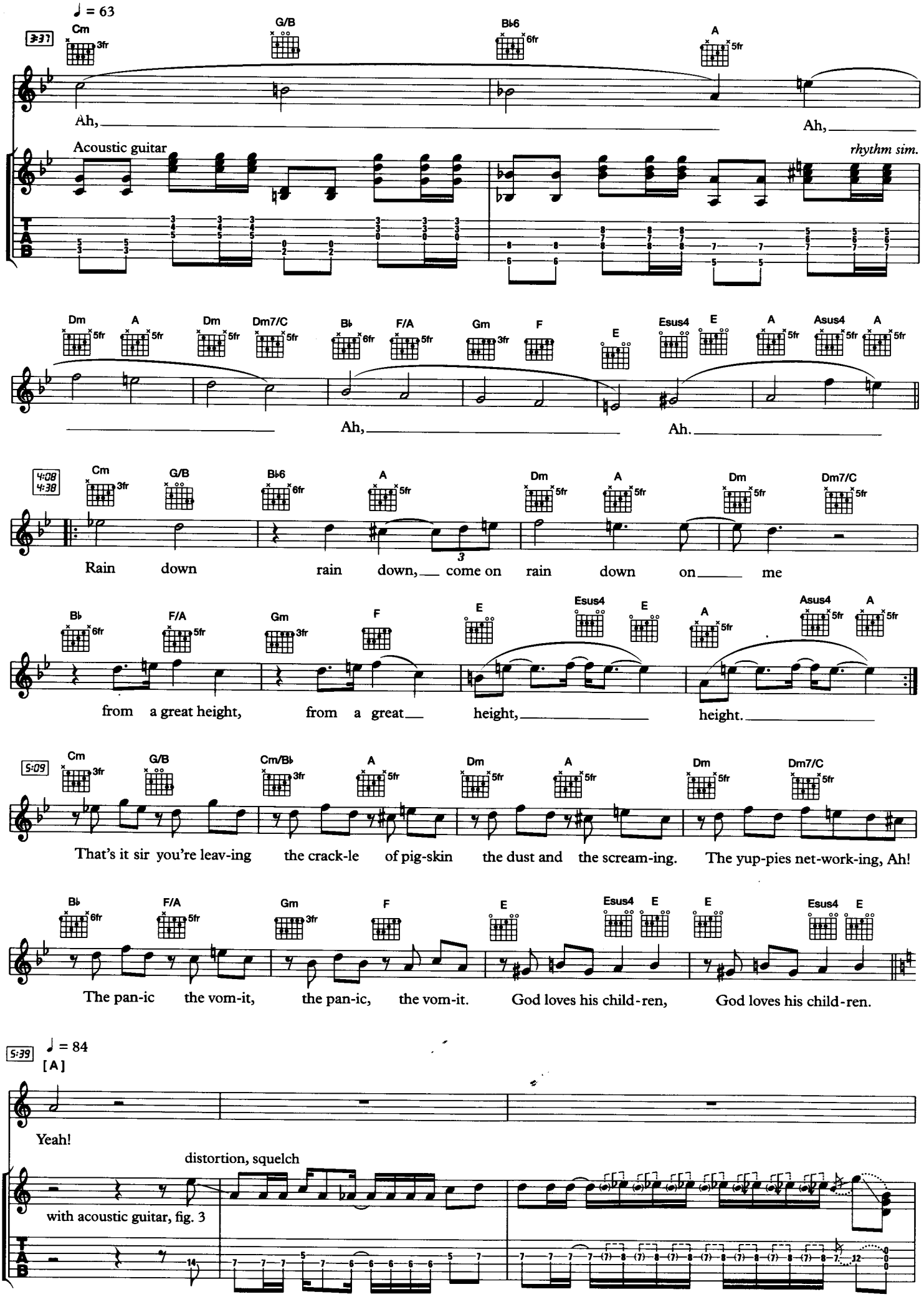


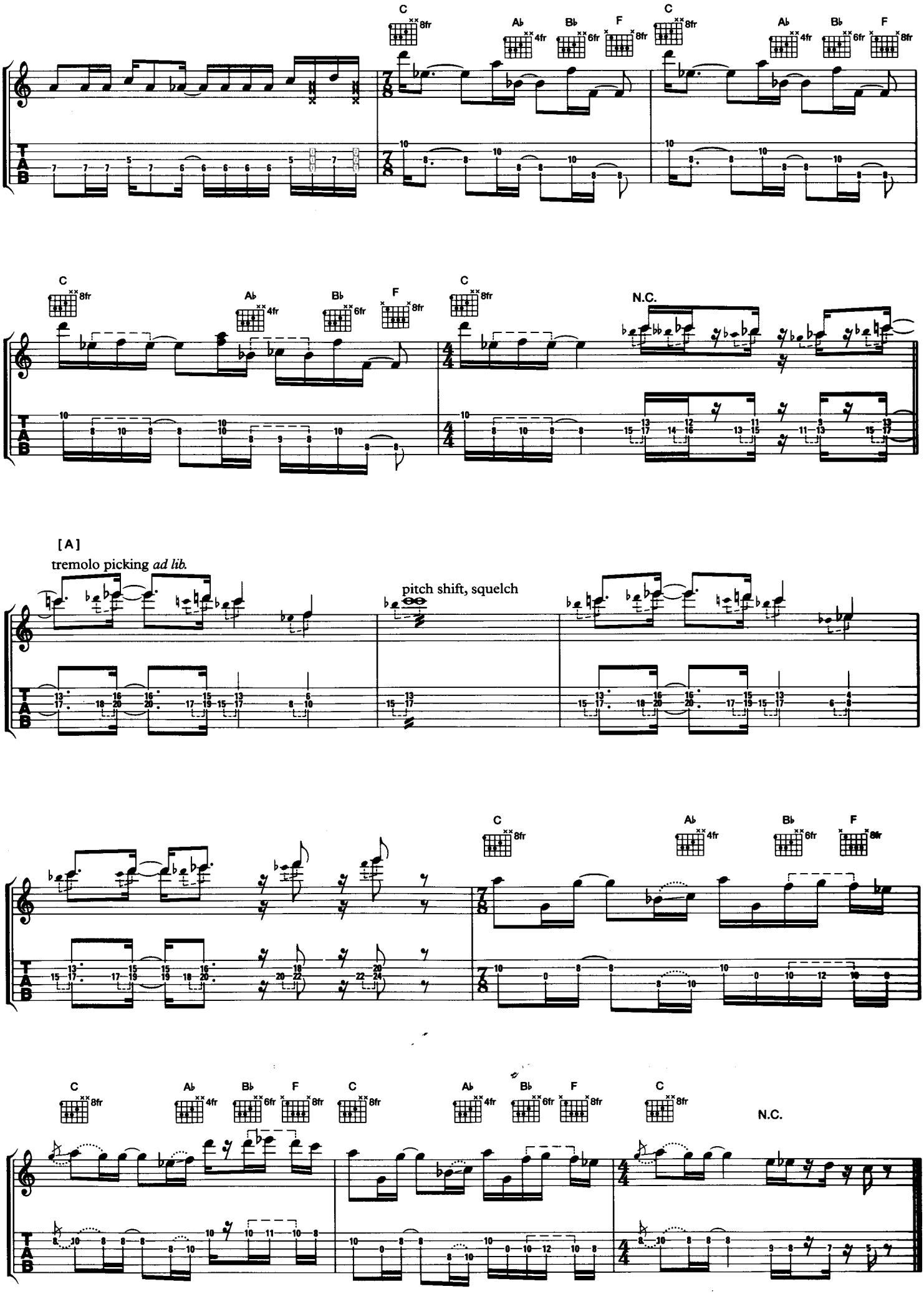
2:46
A
5fr
You don't re - mem - ber, you don't re - mem - ber, why don't you re-mem-ber my name?
distortion
Off with his head man, off with his head man. Why won't he re-mem-ber my name? I guess he does.
gliss., random picking
C 8fr
Ab 4fr
Bb 6fr
F 8fr
C 8fr
Ab 4fr
Bb 6fr
F 8fr
C 8fr
Ab 4fr
Bb 6fr
F 8fr
C 8fr
N.C.
3:08
[A]
8va


8va


C
8fr
Ab
4fr
Bb
6fr
F
8fr


C
8fr
Ab
4fr
Bb
6fr
F
8fr
C
8fr
N.C.
F


♩ = 63
3:37
Cm
3fr
G/B
B♭6
6fr
A
5fr
Ah,
Ah,
Acoustic guitar
rhythm sim.
T
A
B
Dm
A
Dm
Dm7/C
B♭
F/A
Gm
3fr
F
E
Esus4
E
A
Asus4
A
Ah,
Ah.
4:08
4:38
Cm
G/B
B♭6
A
Dm
A
Dm
Dm7/C
Rain down rain down, come on rain down on me
B♭
F/A
Gm
F
E
Esus4
E
A
Asus4
A
from a great height, from a great height, height.
5:09
Cm
G/B
Cm/B♭
A
Dm
A
Dm
Dm7/C
That's it sir you're leav-ing the crack-le of pig-skin the dust and the scream-ing. The yup-pies net-work-ing, Ah!
B♭
F/A
Gm
F
E
Esus4
E
E
Esus4
E
The pan-ic the vom-it, the pan-ic, the vom-it. God loves his child-ren, God loves his child-ren.
5:39
♩ = 84
[A]
Yeah!
distortion, squelch
with acoustic guitar, fig. 3


C
Ab
Bb
F
N.C.
[A]
tremolo picking *ad lib.*
pitch shift, squelch
TAB

SUBTERRANEAN HOMESICK ALIEN

Words and Music by
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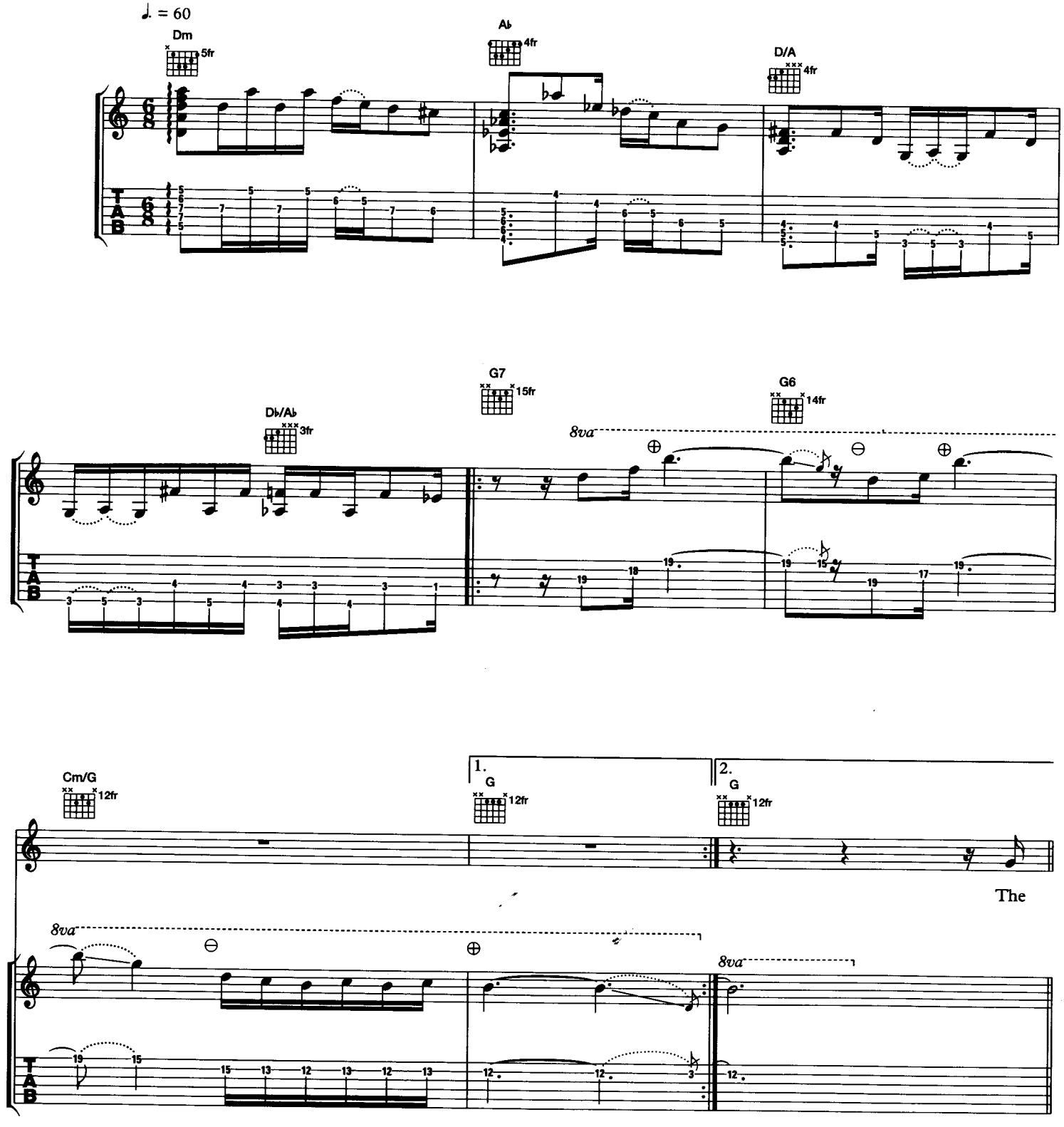
Colin Greenwood and Edward O'Brien



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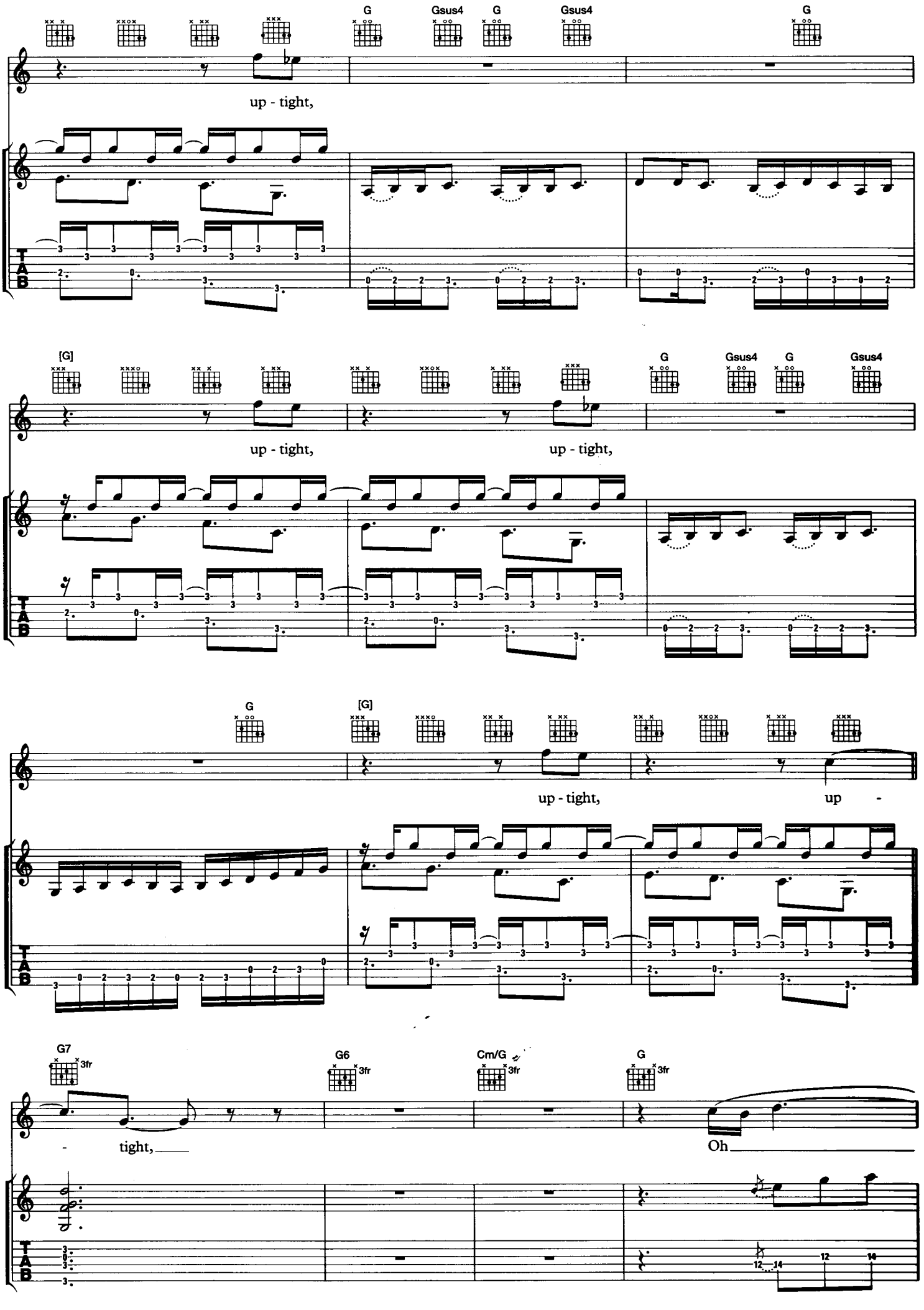
G7
3fr
G6
3fr
Cm/G
3fr
breath of the morn-ing I keep for - get - ting. The smell of the warm_ sum-mer air.__
I wish that they'd sweep down in a coun - try lane, late at night_ when I'm
G
3fr
G7
3fr
G6
3fr
driv - ing. I live in a town where you can't smell a thing,
Take me on board their beau - ti - ful ship,_
TAB
Cm/G
3fr
G
3fr
G7
3fr
you watch your feet for cracks in the pave - ment.
show me the world as I'd love to see_____ it.
8va
TAB
G6
3fr
Cm/G
3fr
G
3fr
(2.) I'd
8va
2nd time
TAB

G7 15fr
G6 14fr
Cm/G 12fr
Up a - bove
tell all my friends but they'd
a - li - ens ho - ver
ne - ver be-lieve me,
mak-ing home mov-ies
They'd think that I'd fin - ally
for the
G 12fr
G7 15fr
G6 14fr
to Coda
folks back home,
lost it com - plete - ly. I'd
of all these weird crea - tures who lock up their spi-rits,
show them the stars and the mean - ing of life.
drill
They'd
2nd time
1st time
Cm/G 12fr
G 12fr
G7 3fr
G6 3fr
holes in them - selves
and live for their sec - rets.
8va
squelch effect
Cm/G 3fr
G 3fr
[G]
They're all
up - tight,
8va
12 string electric


G
Gsus4
G
Gsus4
G
up - tight,
[G]
G
Gsus4
G
Gsus4
up - tight,
up - tight,
G
[G]
up - tight,
up -
G7
3fr
G6
3fr
Cm/G
3fr
G
3fr
- tight,
Oh
T
A
B

G7
3fr
G6
3fr
Cm/G
3fr
G
3fr
D.S. al Coda
CODA
Cm/G
12fr
G7
15fr
shut me a - way.
But I'd be al - right,
8va
G6
14fr
Cm/G
12fr
G
12fr
al - right,
I'd be al -
8va
G7
15fr
G6
14fr
Cm/G
12fr
G
12fr
- right,
I'm al - right.
I'm just
8va
T
A
B

[G]
G
Gsus4
G
Gsus4
up - tight,
up - tight
G
[G]
up - tight
up -
G
Gsus4
G
Gsus4
G
[G]
- tight,
up - tight,
G
Gsus4
G
Gsus4
G
up - tight,
T
A
B

[G]
G7
15fr
up - tight, up - tight,
G6
14fr
Cm/G
12fr
G
12fr
up -
8va
G7
15fr
G6
14fr
Cm/G
12fr
G
12fr
- tight.
8va
rit.
Dm
5fr
A♭
4fr
D/A
4fr

EXIT MUSIC (FOR A FILM)

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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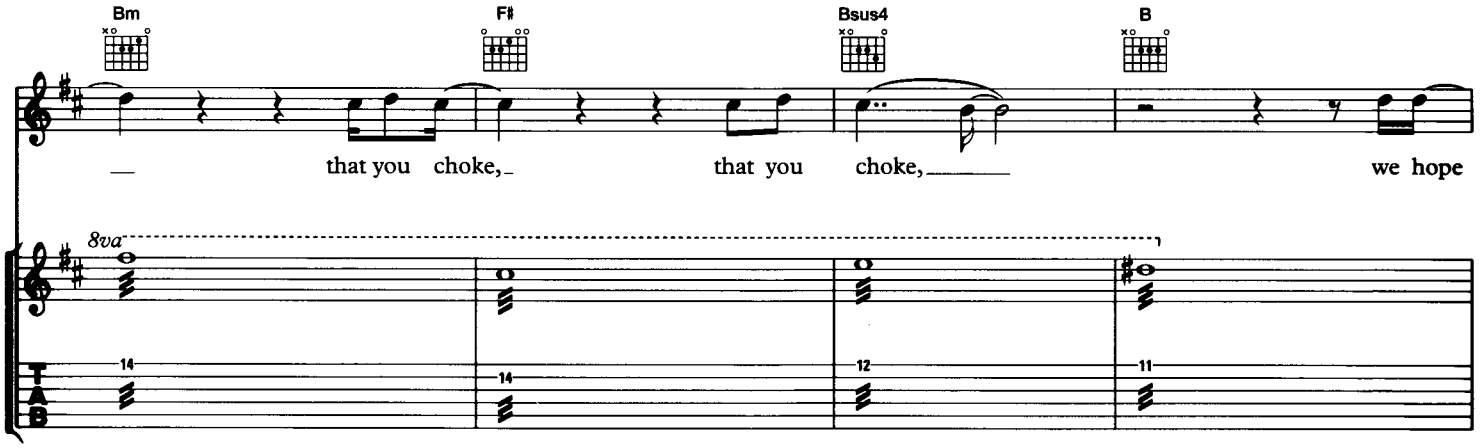
Eadd9/G♯
Bm
tears, to - day we es - cape,
F♯
Bsus4
B
we es - cape.
Bm
F♯
Pack and get dressed be - fore
D/A
Eadd9/G♯
Emadd9/G
your fa - ther hears us, be - fore

Bm
F♯
all hell breaks
Bsus4
B
loose.
Am11
Breathe, keep
E7/G♯
Bsus2
Bm
breath - ing, don't lose

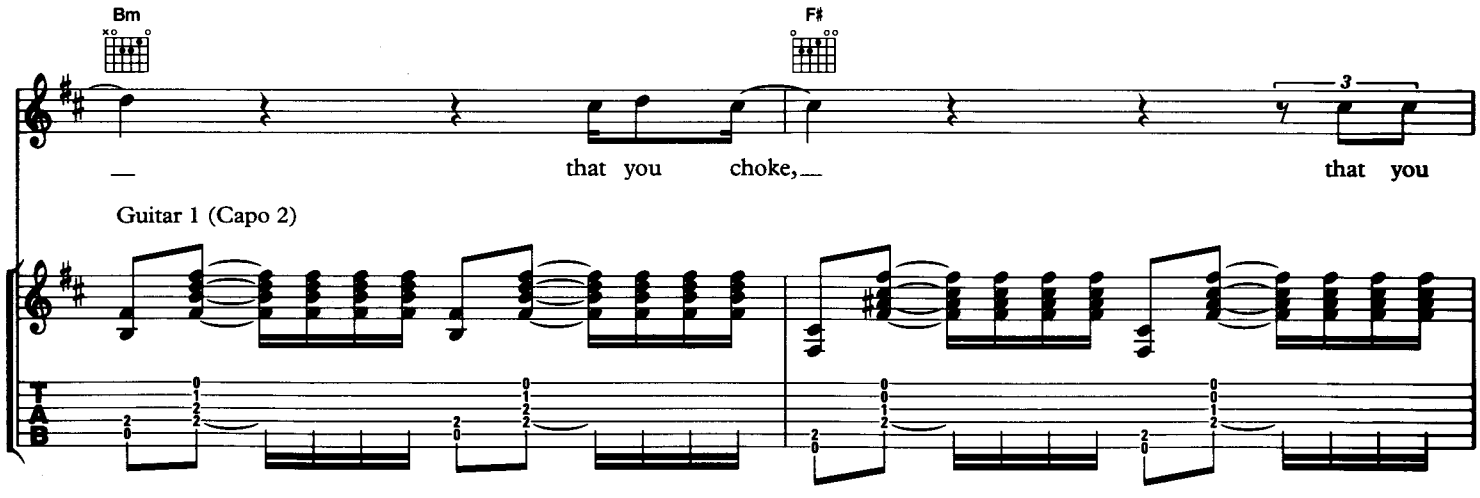
Bsus2
Bsus4
Bm
your nerve.
F♯sus4
Am11
Breathe,
E7/G♯
keep breath - ing,
I
Bsus2
Bm
Bsus2
Bsus4
Bm
can't do this
a - lone.

F♯sus4
F♯
Bm
F♯
Sing us a song, a song
D/A
Eadd9/G♯
to keep us warm,
Bm
F♯
there's such a chill, such a

Bsus4
B
chill.
And
Bm
C♯
F♯
G
you can laugh a spine - less laugh, we
Guitar 2 (no Capo)
8va
C
F♯
hope your rules and wis - dom choke you. And
8va
Bm
F♯
D/A
Eadd9/G♯
Emadd9/G
now we are one in ev - er - last - ing peace, we hope
8va


Bm
F♯
Bsus4
B
that you choke, that you choke, we hope
8va
14
14
12
11

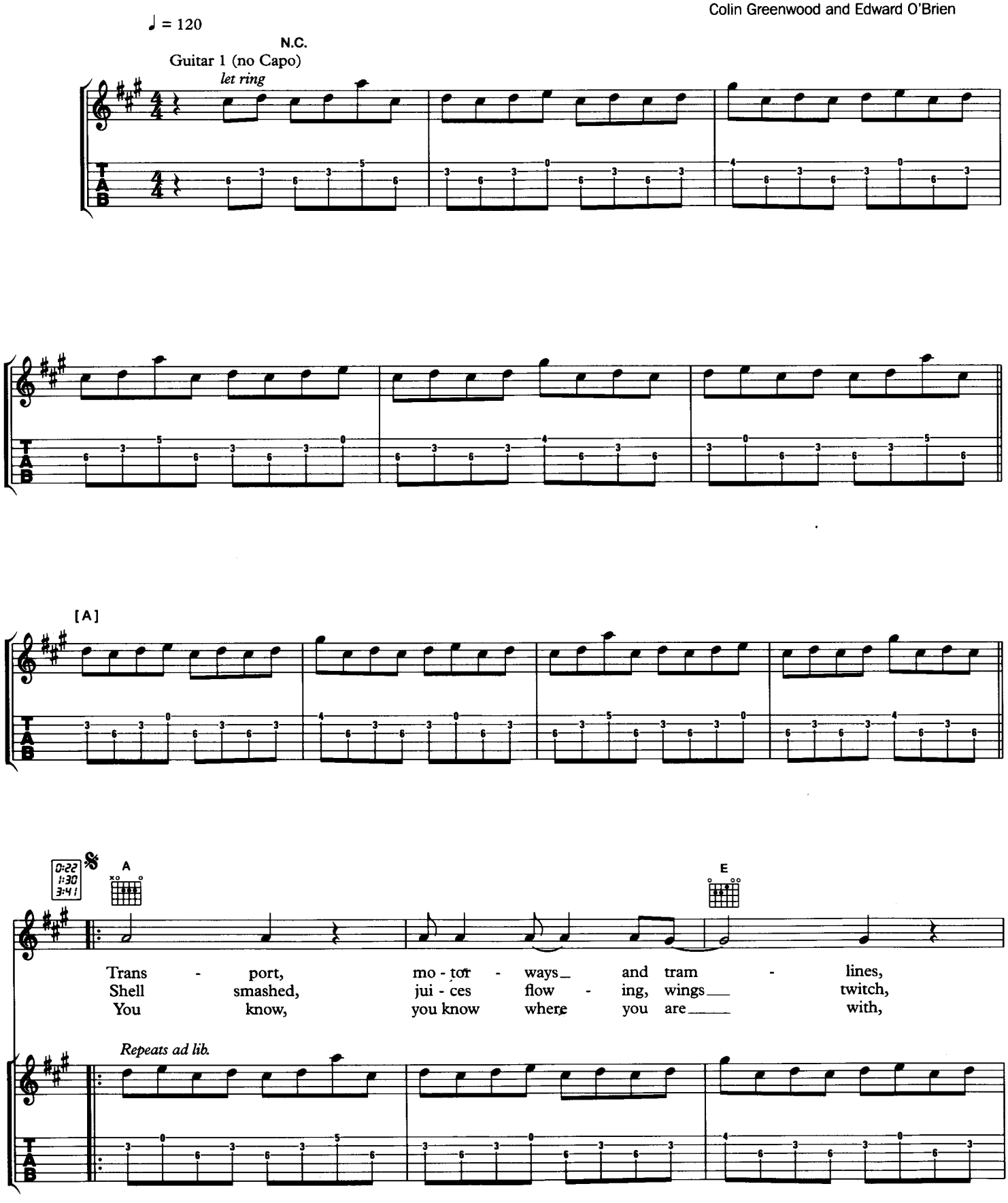
Bm
F♯
Bsus4
B
that you choke, that you choke, we hope
10
9
11
12


Bm
F♯
3
that you choke, that you
Guitar 1 (Capo 2)

Bsus4
B
choke.

LET DOWN

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien



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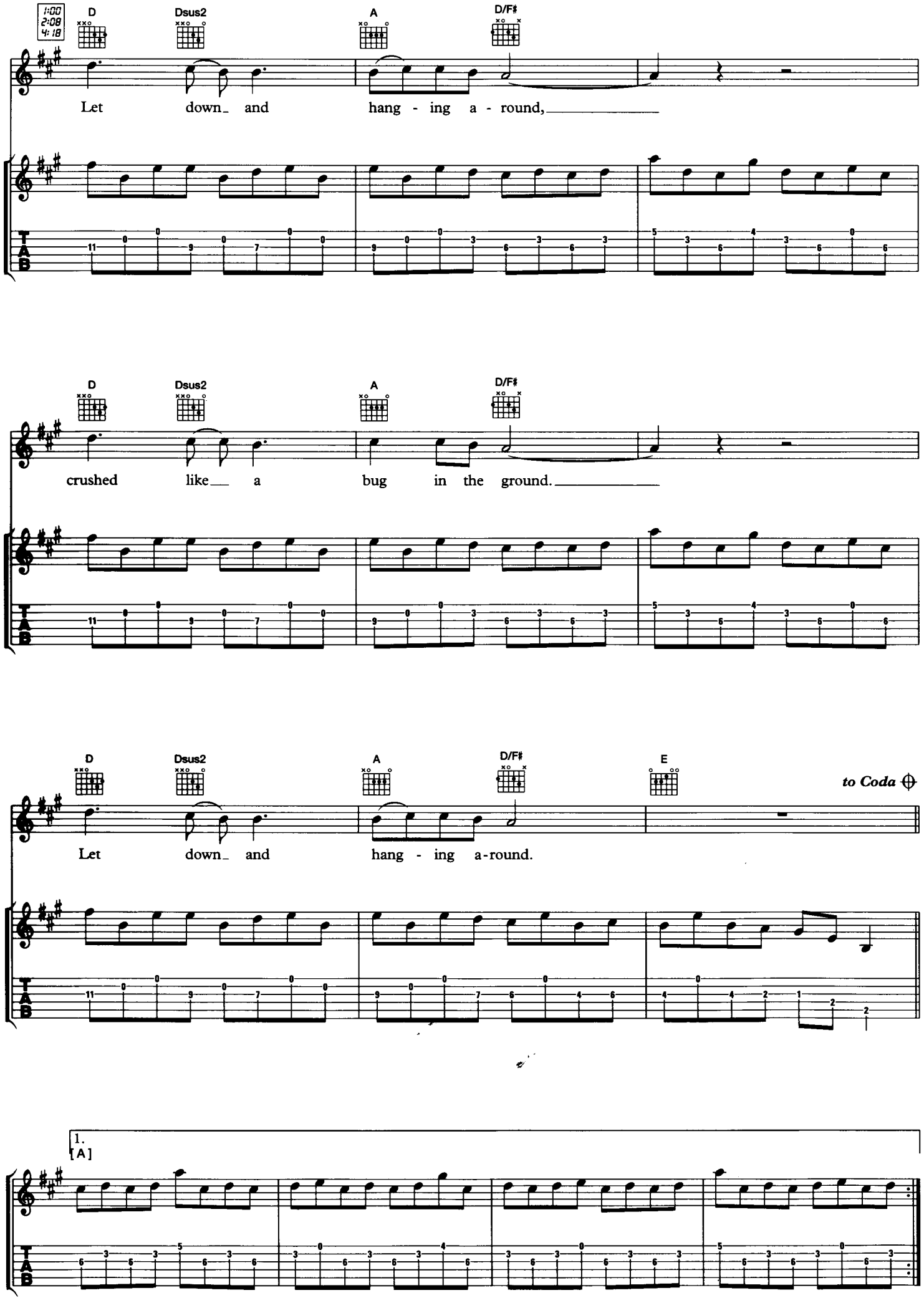
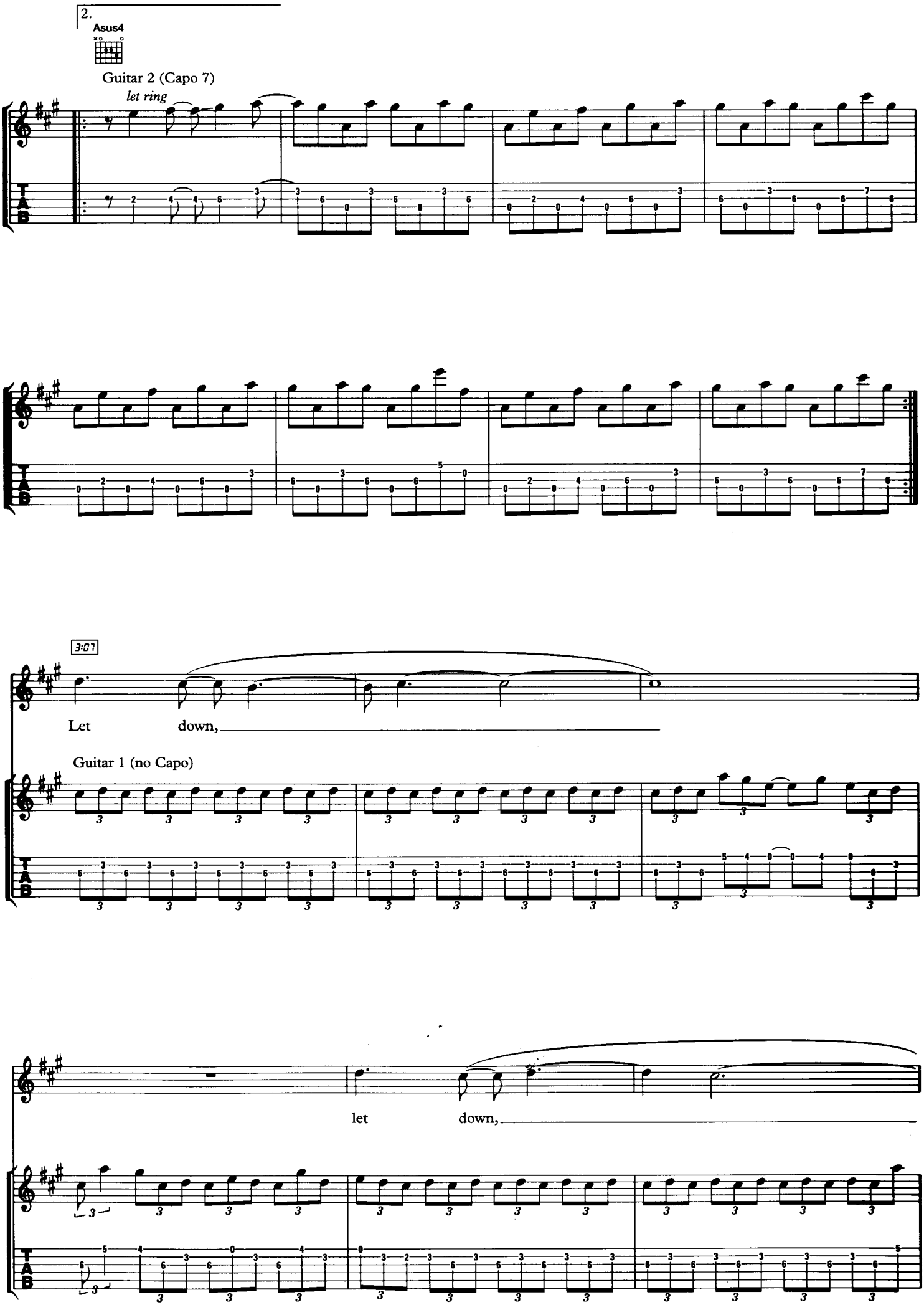
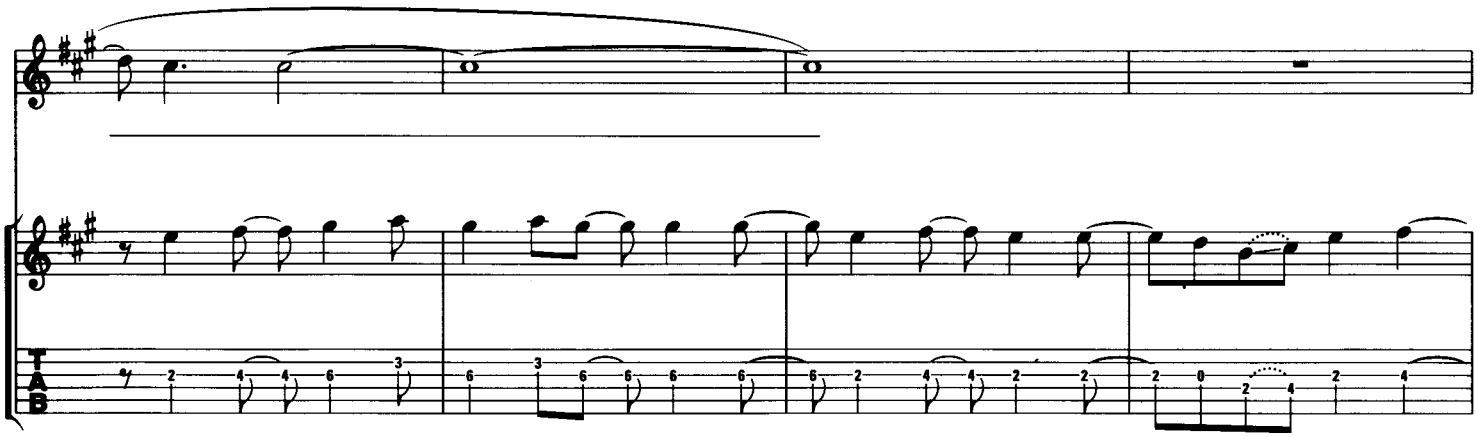
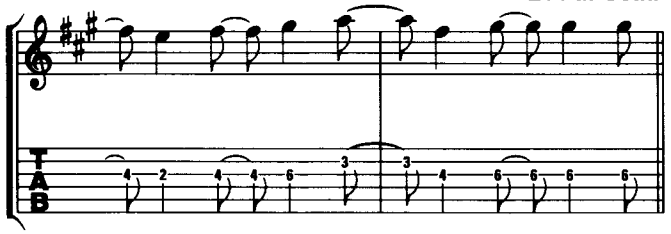
F#m
start-ing and then stop - ping, tak-ing off and land-
legs are go - ing, don't get sen - ti - men - tal, it
you know where you are with, floor col - laps - ing, fall -
E
A
- ing, the emp - ti - est of feel - ings,
al - ways ends up dri - vel. 2.3. One day,
- ing, bounc-ing back and 3. (one day,
E
F#m
dis-ap - point-ed peo - ple, cling-ing on - to bot - tles, and
I am gon - na grow wings, a che - mi - cal re - ac - tion, hys -
you know where you are,
E
when it comes it's so, so, dis - ap - point - ing.
-te - ri - cal and use - less, hys - te - ri - cal and
you know where you are, you know where you are.)

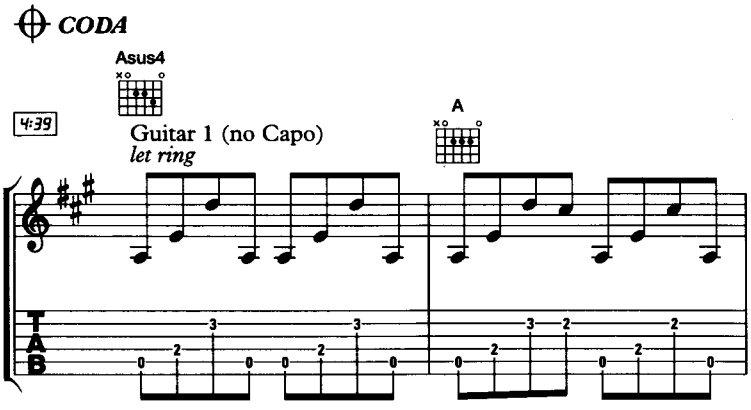

1:00
2:08
4:18
D
Dsus2
A
D/F♯
Let down_ and hang - ing a - round,
crushed like_ a bug in the ground.
E
to Coda
Let down_ and hang - ing a-round.
1.
[A]
TAB

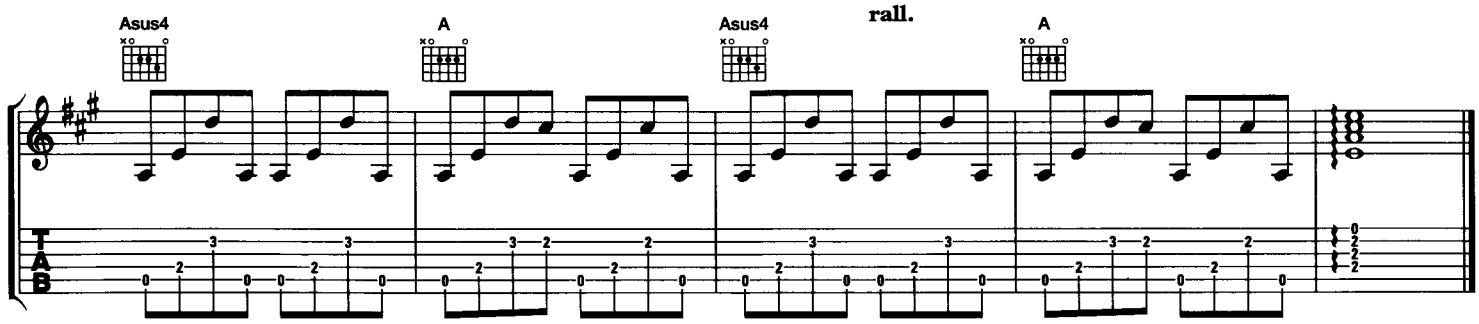

2.
Asus4
Guitar 2 (Capo 7)
let ring
3:07
Let down,
Guitar 1 (no Capo)
let down,

let down.
Guitar 2 (Capo 7)




D.S. al Coda


CODA
Asus4
4:39
Guitar 1 (no Capo)
let ring
A


Asus4
A
Asus4
rall.
A

KARMA POLICE

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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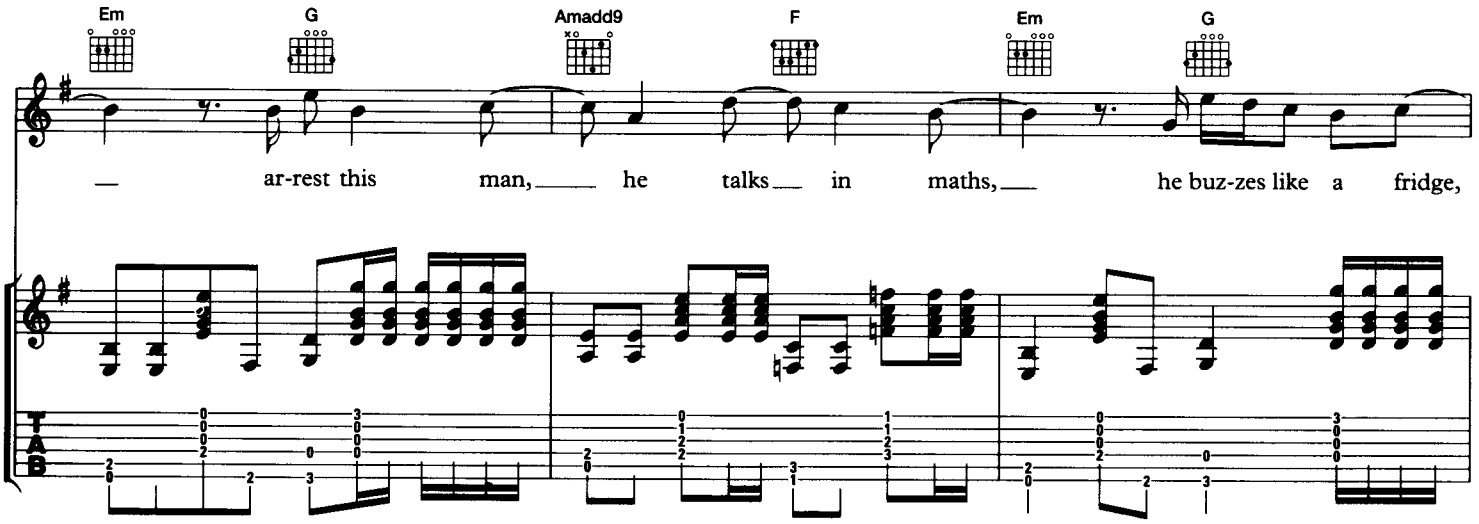
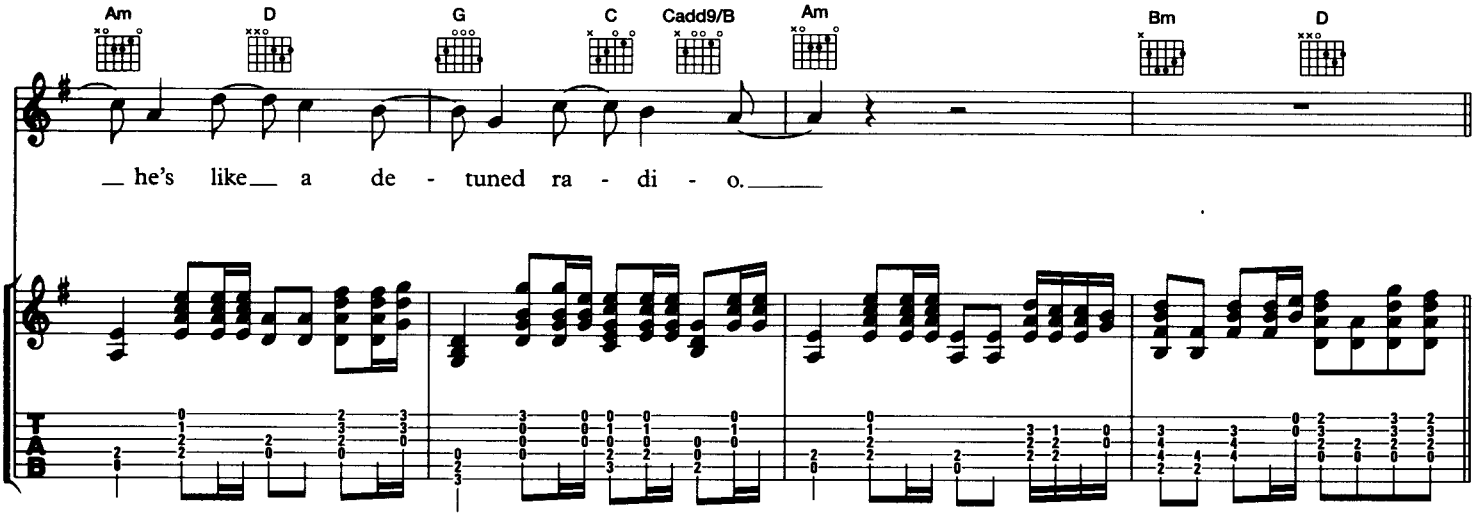
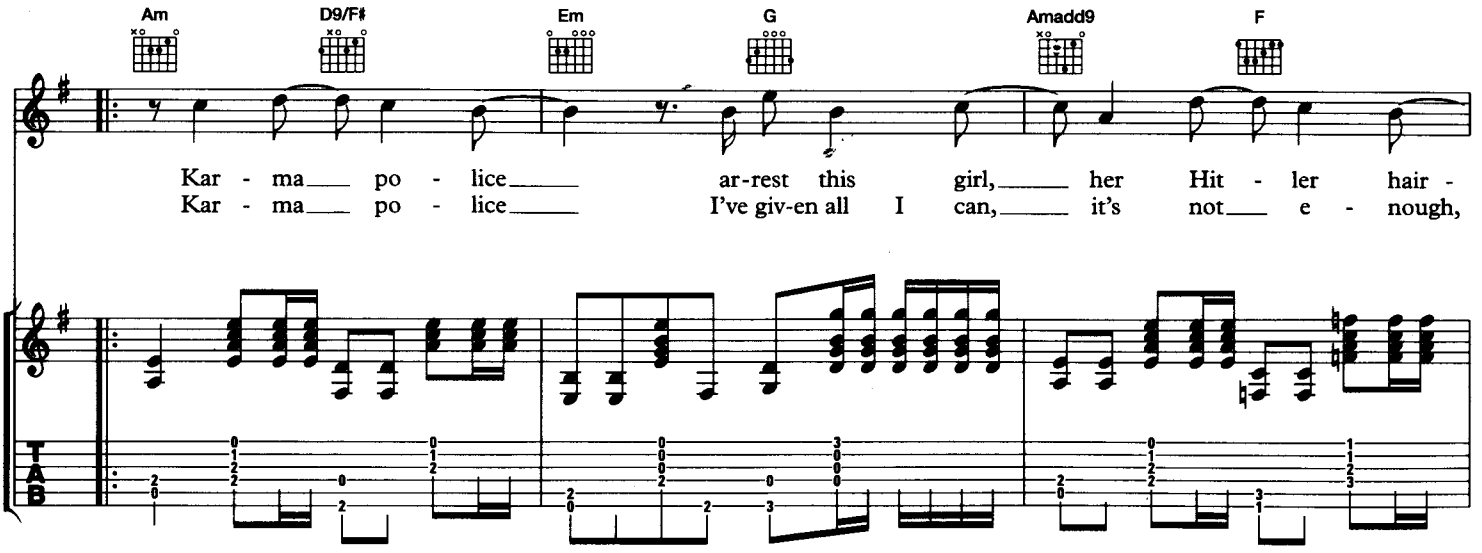
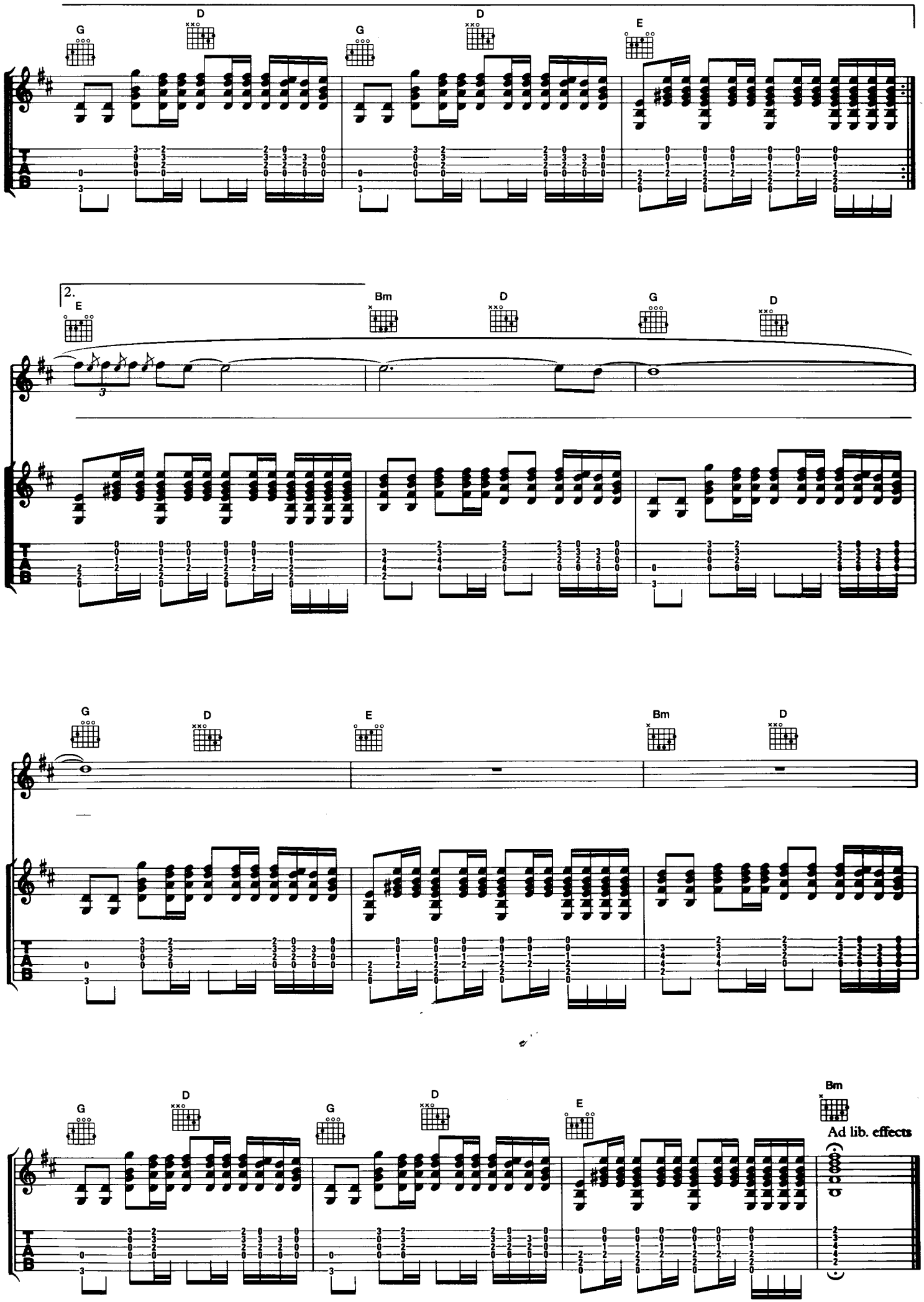

Em
G
Amadd9
F
Em
G
— ar-rest this man, — he talks — in maths, — he buz-zes like a fridge,


Am
D
G
C
Cadd9/B
Am
Bm
D
— he's like — a de - tuned ra - di - o. —


Am
D9/F♯
Em
G
Amadd9
F
Kar - ma — po - lice — ar-rest this girl, — her Hit - ler hair -
Kar - ma — po - lice — I've giv-en all I can, — it's not — e - nough,

Em G Am D G D/F♯ C Cadd9/B
- do is mak-ing me feel ill and we have crashed her par - ty.
I've giv - en all I can but we're still on the pay - roll.
Am Bm D C D/A
This is what you get,
G F♯ C D/A G F♯
this is what you get,
C D/A G Bm/F♯ 1. C
this is what you get when you mess with us.

Bm
D
2.
C
Bm
D
Bm
D
G
D/F♯
G
D/F♯
1. For a min-ute there I lost my - self, I lost my - self.
2. For a min-ute there I lost my - self, I lost my - self.
E
Bm
D
G
D
1.2. Phew, for a min-ute there I lost my - self,
G
D
1.
E
Bm
D
I lost my - self.
T
A
B


G
D
G
D
E
2.
E
Bm
D
G
D
G
D
E
Bm
D
G
D
G
D
E
Bm
Ad lib. effects

FITTER HAPPIER

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

♩ = 76
N.C.
Computer-generated voice:
Fitter, happier, more productive, comfortable, not drinking too much, regular exercise at the gym
(3 days a week), getting on better with your associate employee contemporaries, at ease, eating well
(no more microwave dinners and saturated fats),
B♭m
6fr
Adim
4fr
a patient better driver, a safer car (baby smiling in back seat), sleeping well (no bad dreams), no paranoia, careful to all animals
(never washing spiders down the plughole),
Piano arranged for Guitar
B♭m
6fr
Adim
4fr
keep in contact with old friends -
(enjoy a drink now and then),
will frequently check credit at
(moral) bank (hole in the wall),
favours for favours, fond but not in love,
charity standing orders,

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F
5fr
Gm
5fr
on Sundays ring road supermarket (no killing moths or putting
boiling water on the ants), car wash (also on Sundays), no longer afraid of
the dark or midday shadows, nothing so ridiculously teenage and desperate, nothing
F♯dim
4fr
Gm
5fr
so childish – at a better pace, slower and more calculated,
no chance of escape, now self-employed, concerned (but powerless),
an empowered and informed member of society (pragmatism not idealism),
Adim
4fr
rit.
will not cry in public, less chance of illness, tyres that grip in the wet
(shot of baby strapped in back seat),
a good memory, still cries at a good film,
a tempo
Gm
5fr
B♭m
6fr
still kisses with saliva, no longer empty and frantic like a cat tied to a stick,
that's driven into frozen winter shit (the ability to laugh at weakness),
calm, fitter, healthier and more productive, a pig in a cage on antibiotics.

ELECTIONEERING

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Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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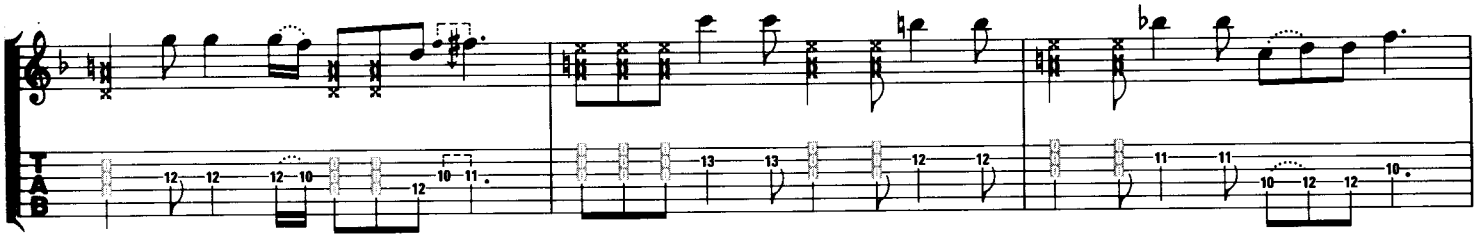
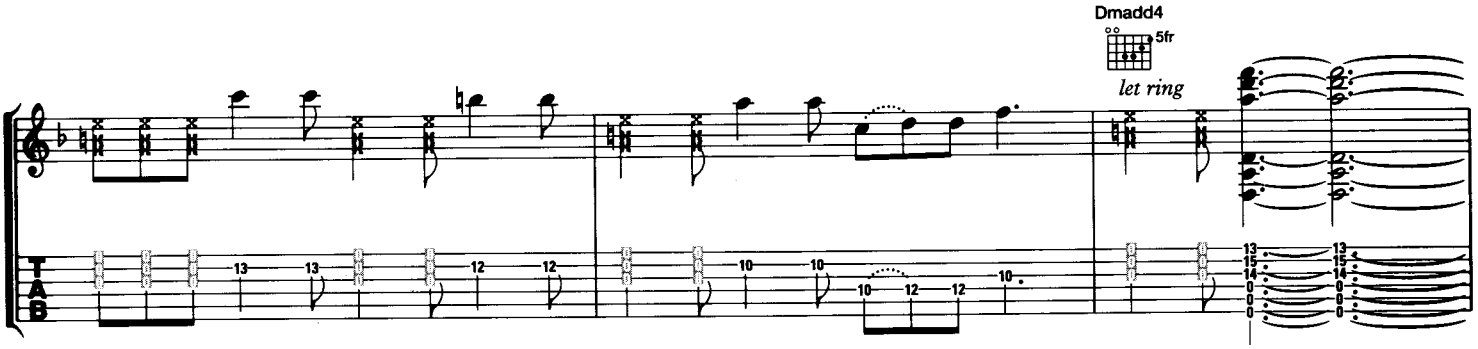
Dmadd4
5fr
I will stop, I will stop at no -
Ri - ot shields, voo - doo e - con - om -
C
3fr
Am7
5fr
- thing.
- ics,
Dmadd4
5fr
C
3fr
Say the right things when el - ect - ion - eer - ing.
it's just bus - iness, cat - tle prods and the I.
Am7
5fr
Dmadd4
5fr
M. F.
I trust I can re - ly on
I trust I can re - ly on
T
A
B

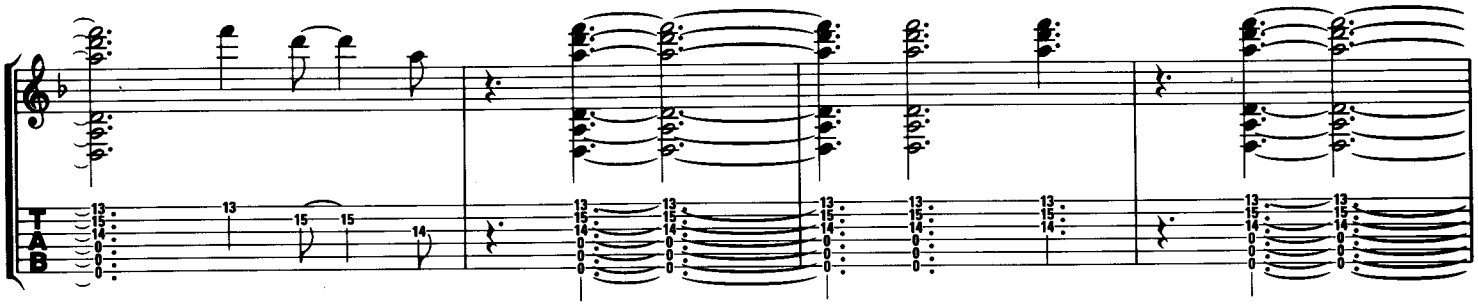
Am7
5fr
your vote.
your vote.
When
Dmadd4
5fr
I go for - wards you go back - wards and
Amadd4
some - where we will meet.
When
Dmadd4
5fr
I go for - wards you go back - wards and

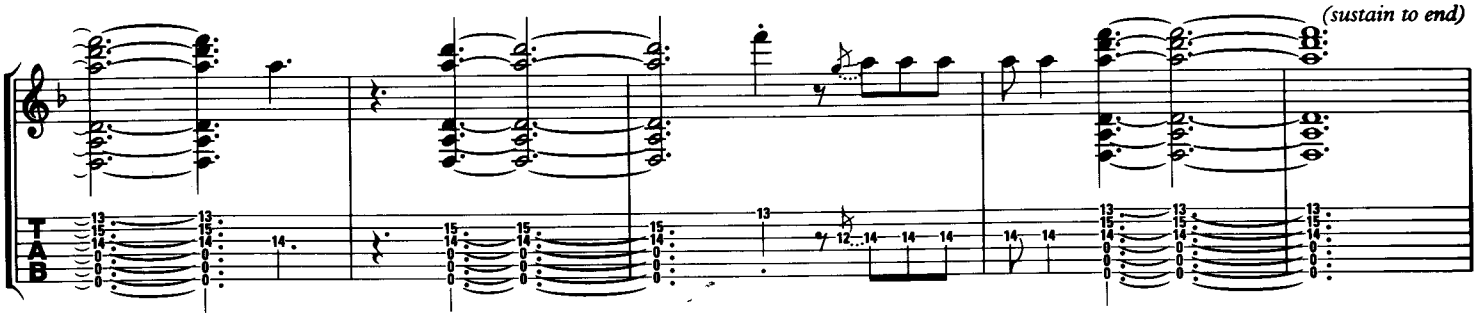
Amadd4
1.
some - where we will meet. Ha ha ha
Dmadd4
5fr
2.
Rubato
N.C.
A tempo
tr
tr

Dmadd4
5fr
flick selector switch
[D]




Dmadd4
5fr
let ring




(sustain to end)

Guitar 1

CLIMBING UP THE WALLS

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

♩ = 75
Bm
G
Em
Guitar 1 (Acoustic)
I am the
cont. sim.
key to the lock in your house_ that keeps your toys in the base-ment, and if you
best when the light is off,___ it's al - ways bet-ter on the out - side, in the
Guitar 2 (Electric)
2nd time only

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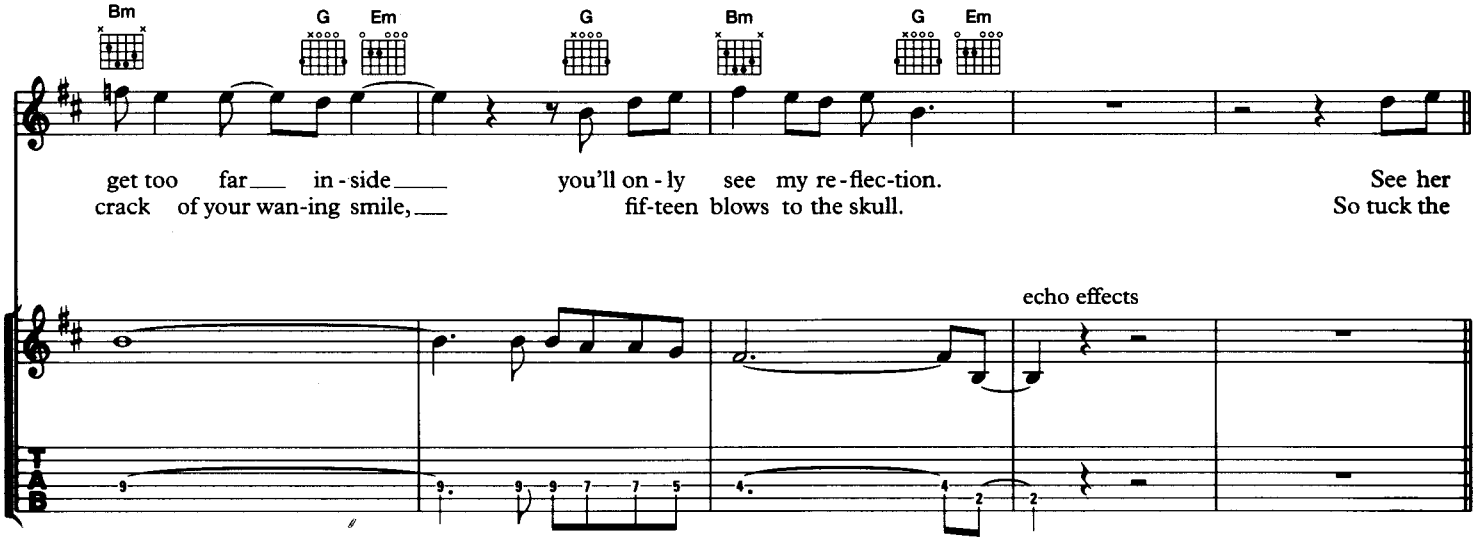
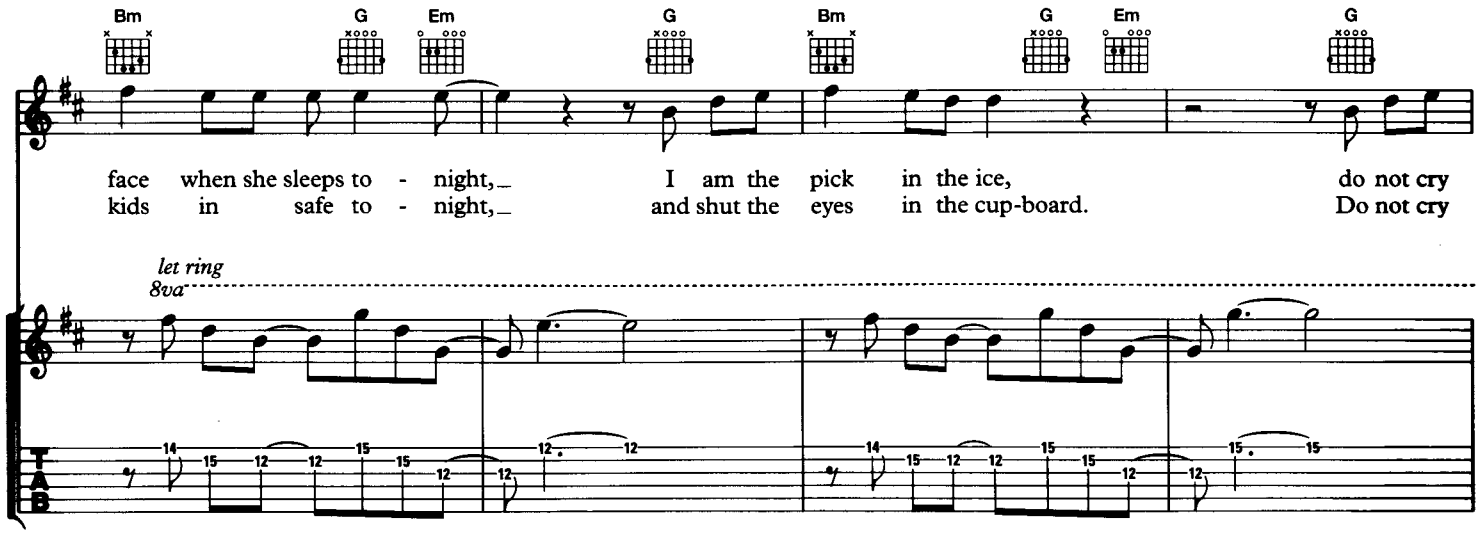
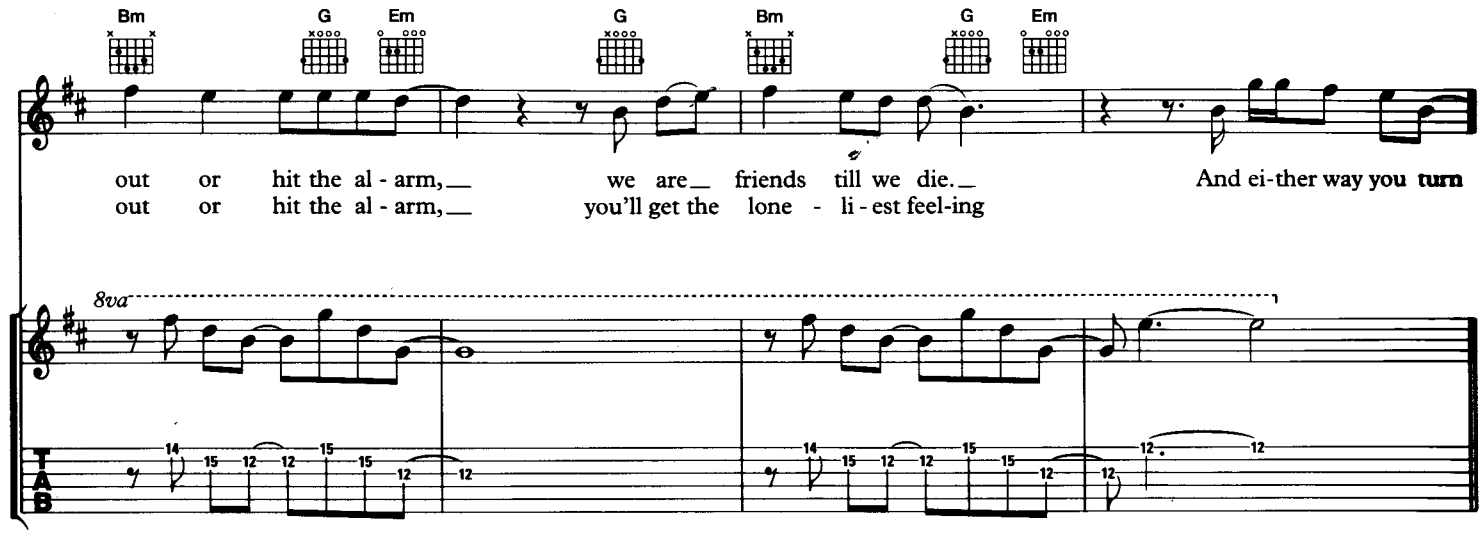
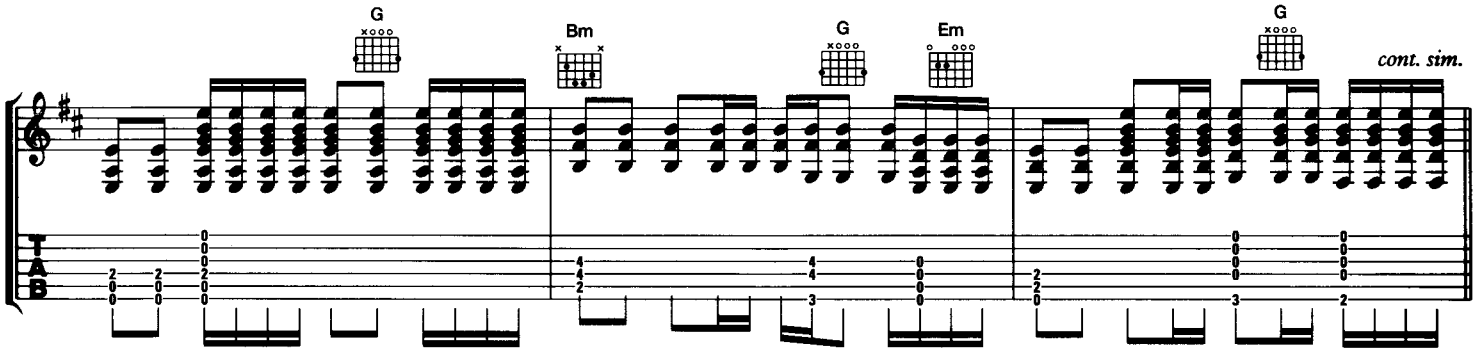
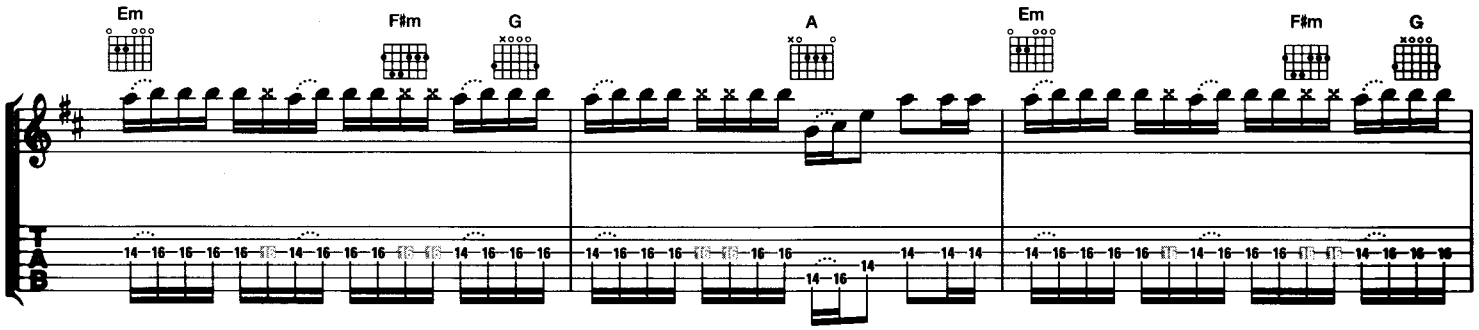

Bm G Em G Bm G Em
get too far in - side you'll on - ly see my re - flec - tion. See her
crack of your wan-ing smile, fif-teen blows to the skull. So tuck the
echo effects

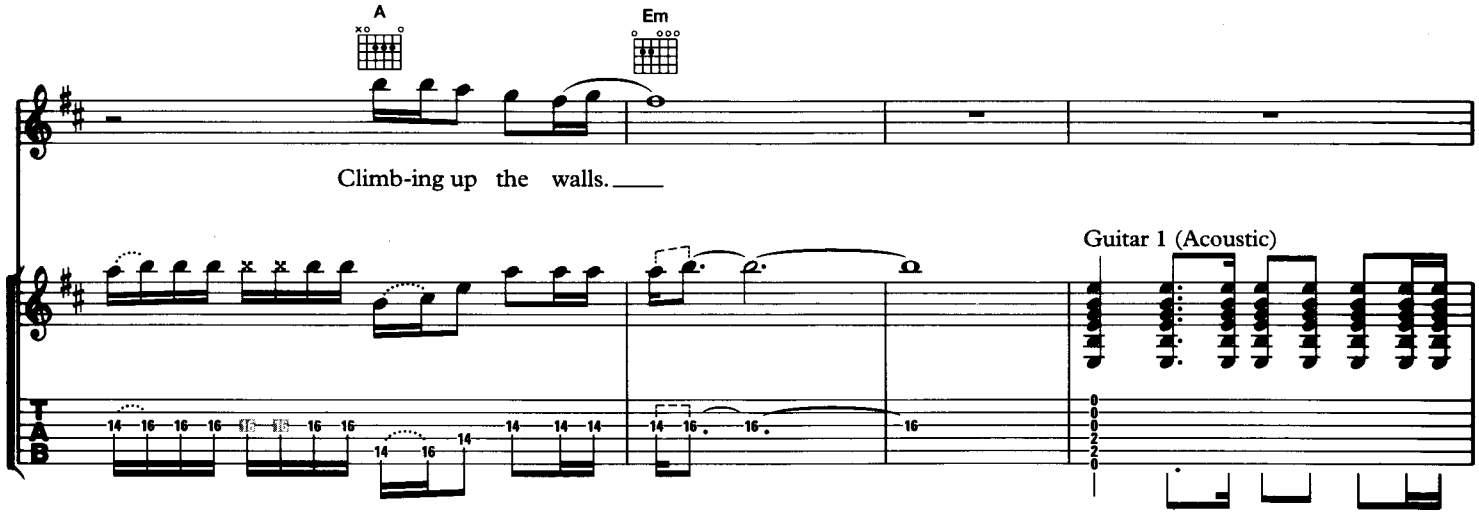

Bm G Em G Bm G Em G
face when she sleeps to - night, I am the pick in the ice, do not cry
kids in safe to - night, and shut the eyes in the cup-board. Do not cry
let ring
8va

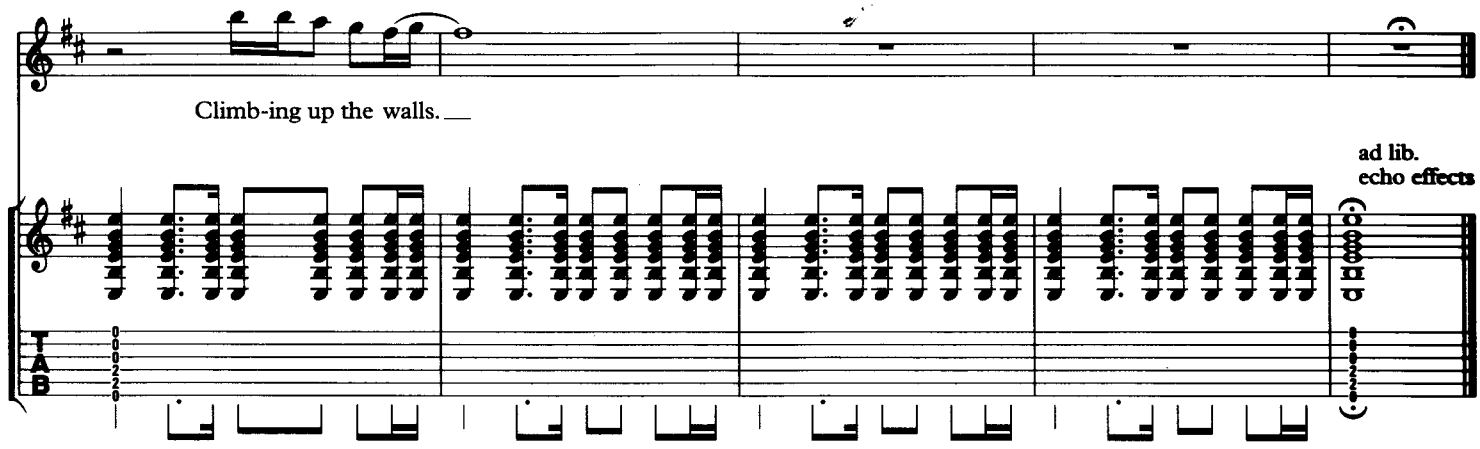

Bm G Em G Bm G Em
out or hit the al - arm, we are friends till we die. And ei-ther way you turn
out or hit the al - arm, you'll get the lone - li - est feel-ing
8va

Em F♯m G A Em F♯m G
I'll be there, o-pen up your skull, I'll be there
A Em
1.
climb-ing up the walls.
2. It's al-ways
Bm G Em G
2.
Bm G Em G Bm G Em


G
Bm
G
Em
G
cont. sim.
T
A
B


Em
F♯m
G
A
Em
F♯m
G
T
A
B


A
Em
Climb-ing up the walls.
Guitar 1 (Acoustic)
T
A
B


Climb-ing up the walls.
ad lib.
echo effects
T
A
B

NO SURPRISES

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Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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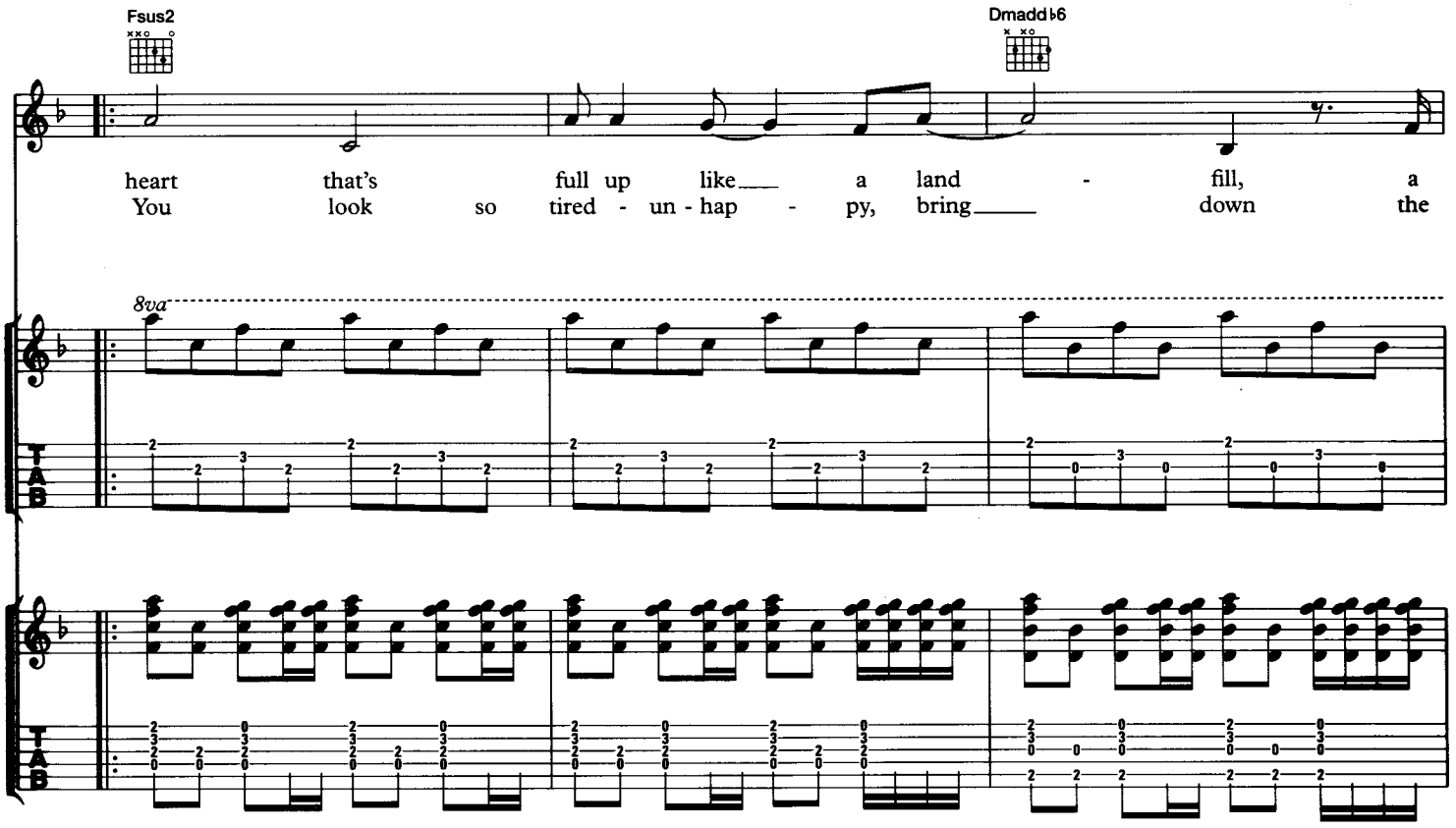
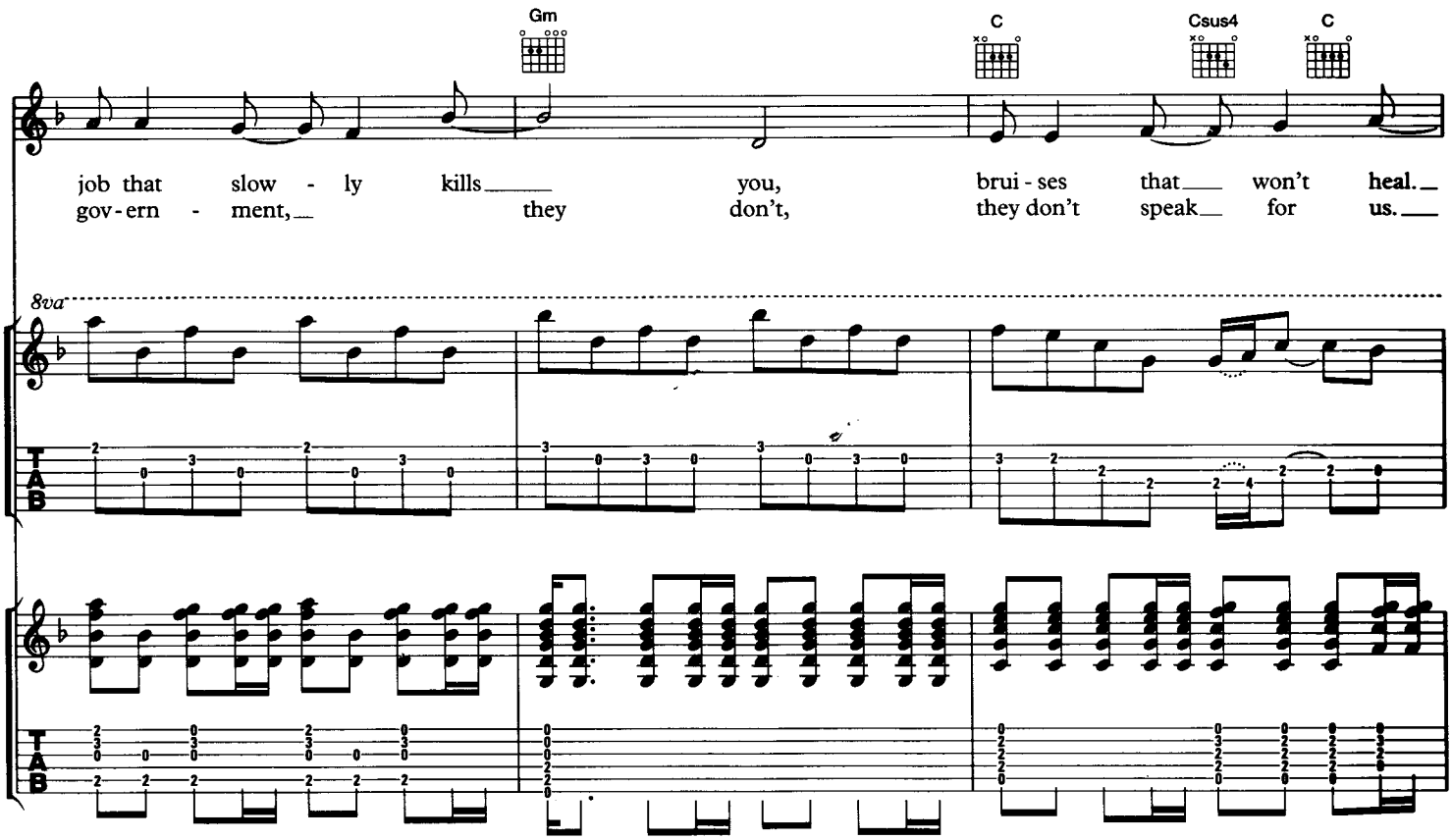
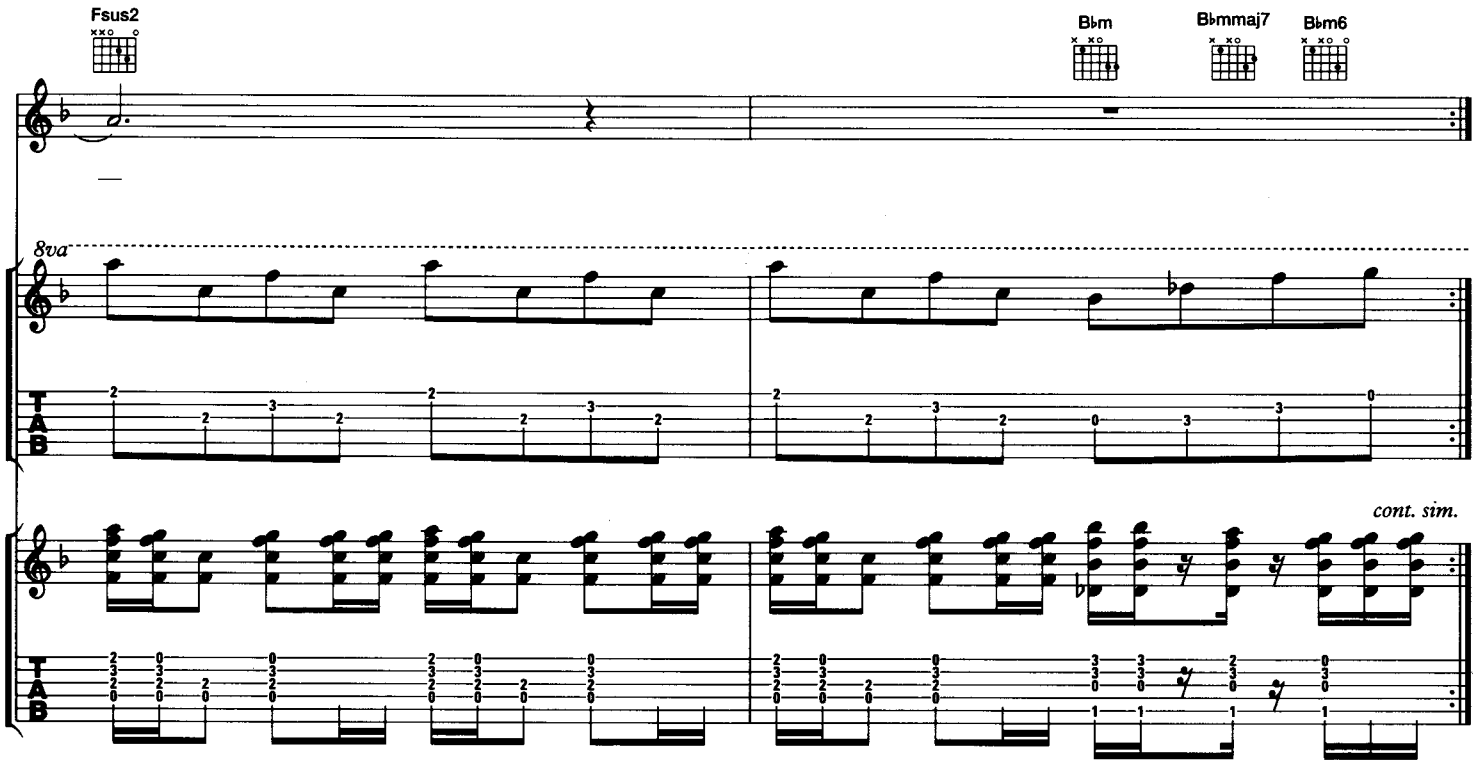
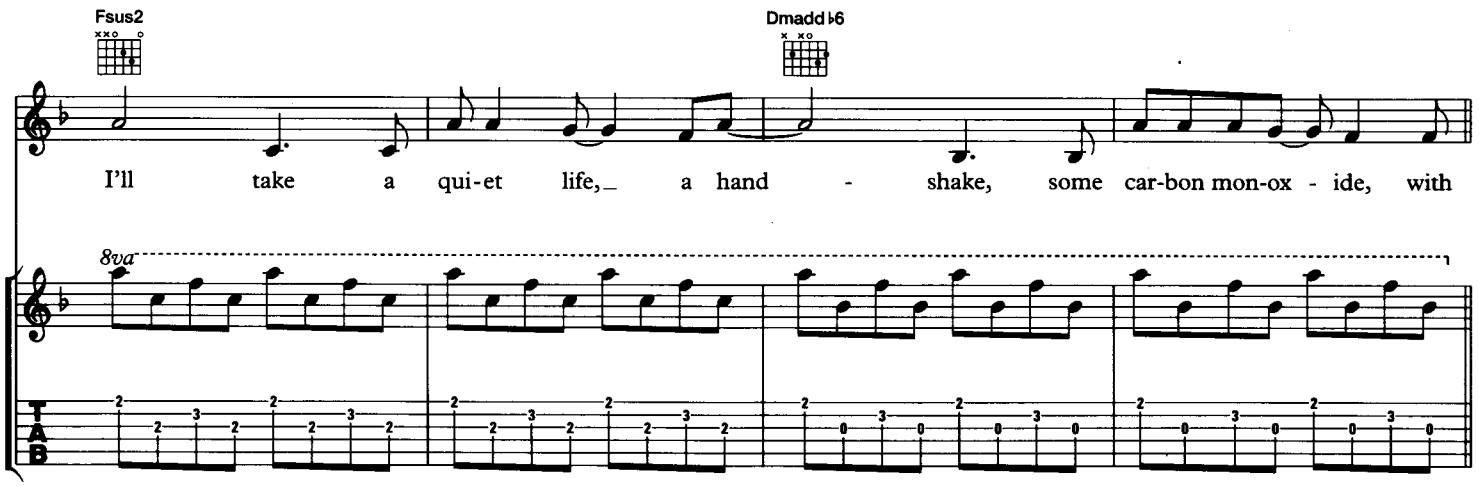
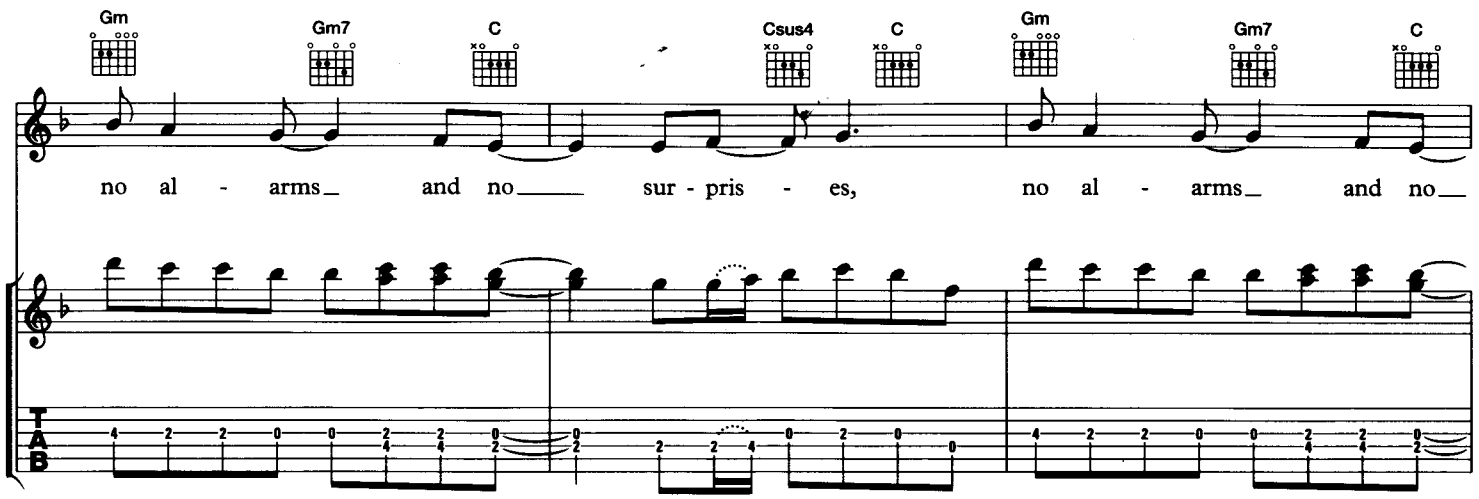
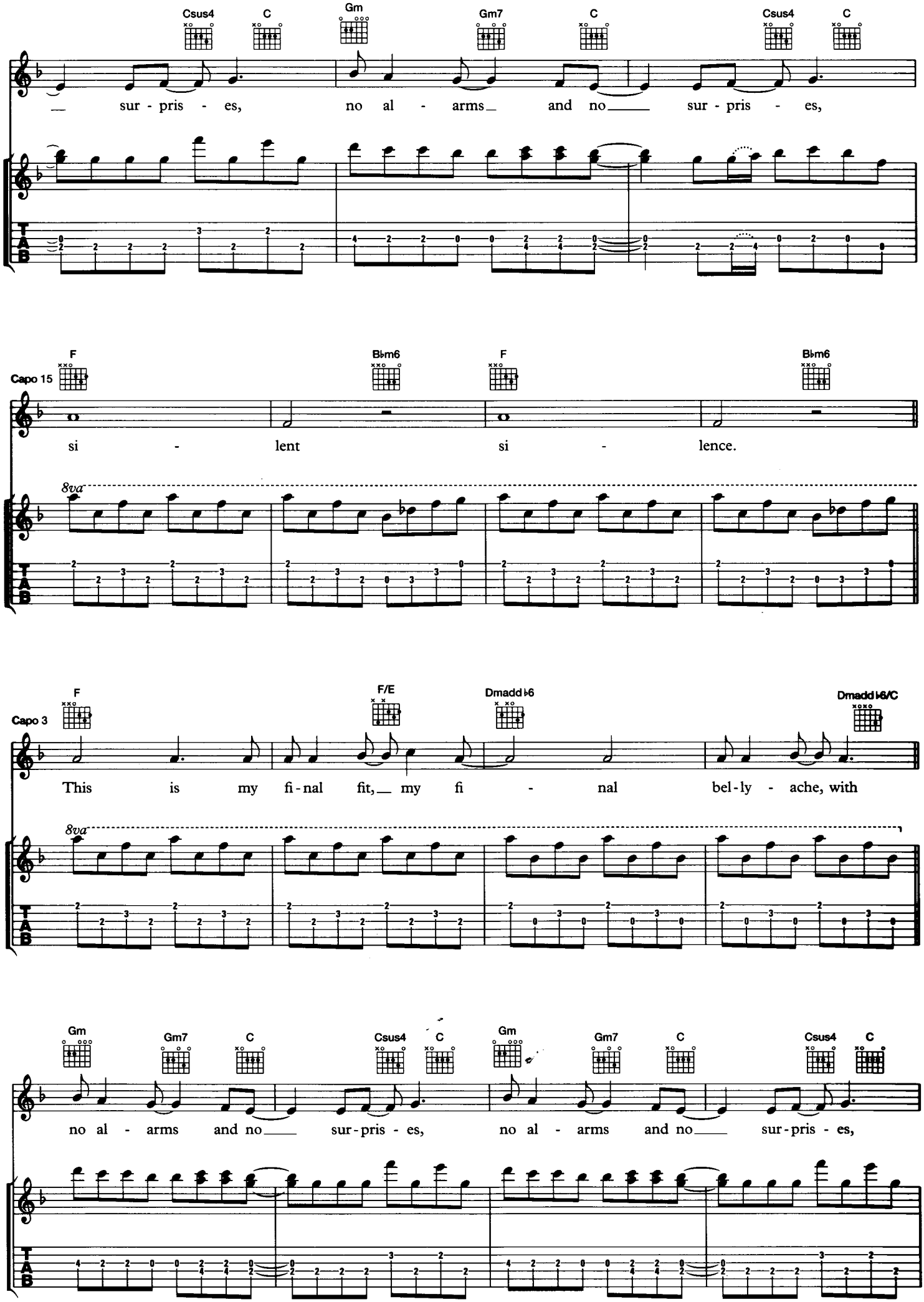

Fsus2
Dmadd♭6
heart that's full up like a land - fill, a
You look so tired - un - hap - py, bring down the
8va
T
A
B


Gm
C
Csus4
C
job that slow - ly kills you, brui - ses that won't heal.
gov - ern - ment, they don't, they don't speak for us.
8va
T
A
B

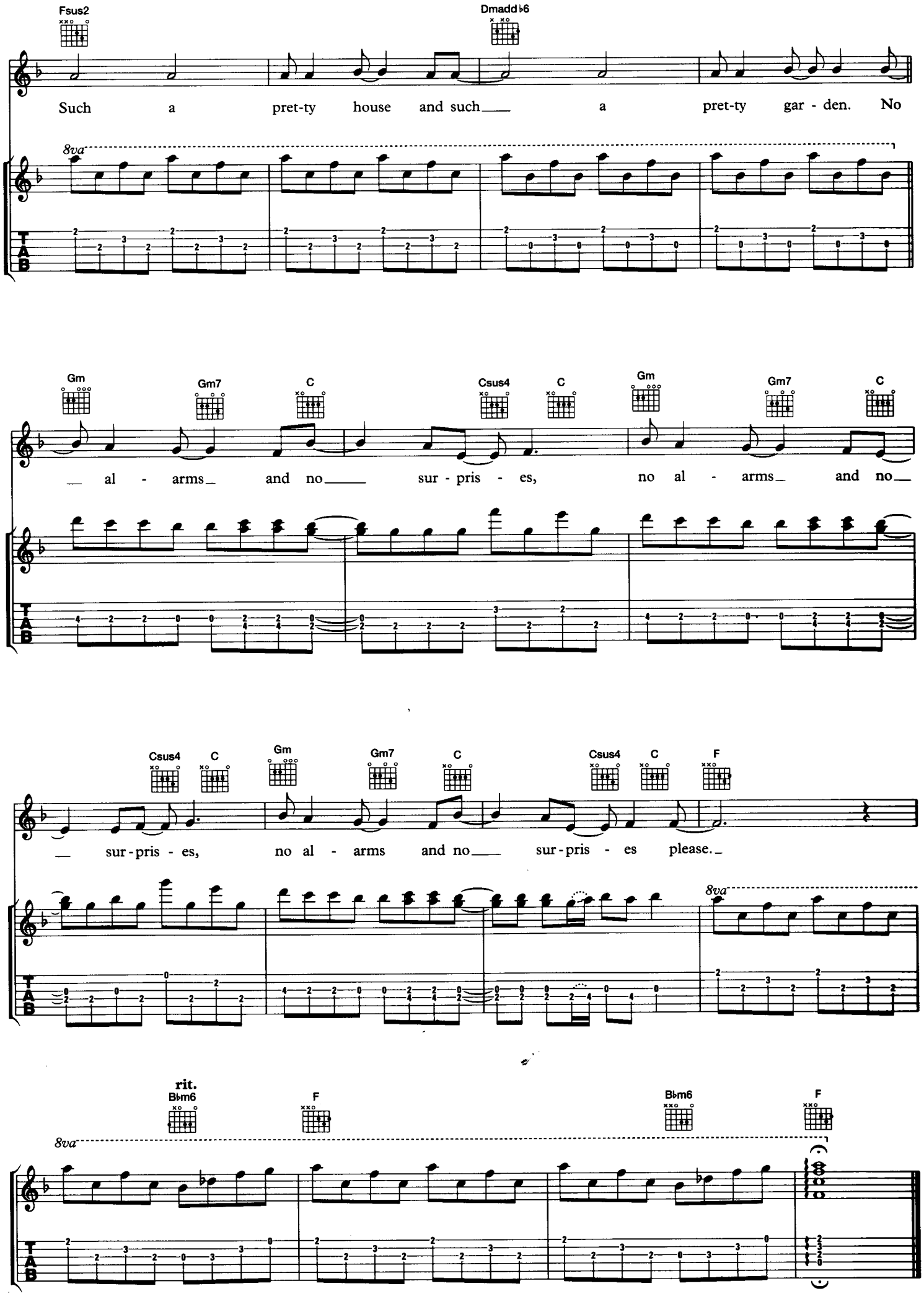

Fsus2
B♭m
B♭mmaj7
B♭m6
8va
cont. sim.


Fsus2
Dmadd♭6
I'll take a qui-et life, a hand - shake, some car-bon mon-ox - ide, with
8va


Gm
Gm7
C
Csus4
C
Gm
Gm7
C
no al - arms and no sur - pris - es, no al - arms and no


Csus4
C
Gm
Gm7
C
Csus4
C
sur - pris - es, no al - arms and no sur - pris - es,
F
Capo 15
B♭m6
F
B♭m6
si - lent si - lence.
8va
F
Capo 3
F/E
Dmadd♭6
Dmadd♭6/C
This is my fi-nal fit, my fi - nal bel-ly - ache, with
8va
Gm
Gm7
C
Csus4
C
Gm
Gm7
C
Csus4
C
no al - arms and no sur-pris - es, no al - arms and no sur-pris - es,

Gm
Gm7
C
Csus4
C
Fsus2
B♭m
B♭mmaj7
B♭m6
no al - arms and no sur-pris - es please.
8va
C
Csus4
C
B♭m6
C
Csus4
C
8va
B♭m6
Gm
B♭m6
8va
T
A
B


Fsus2
Dmadd♭6
Such a pret-ty house and such a pret-ty gar - den. No
8va
Gm
Gm7
C
Csus4
C
Gm
Gm7
C
al - arms and no sur - pris - es, no al - arms and no
Csus4
C
Gm
Gm7
C
Csus4
C
F
sur-pris - es, no al - arms and no sur-pris - es please.
8va
rit.
B♭m6
F
B♭m6
F
8va
T
A
B

LUCKY

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Colin Greenwood and Edward O'Brien

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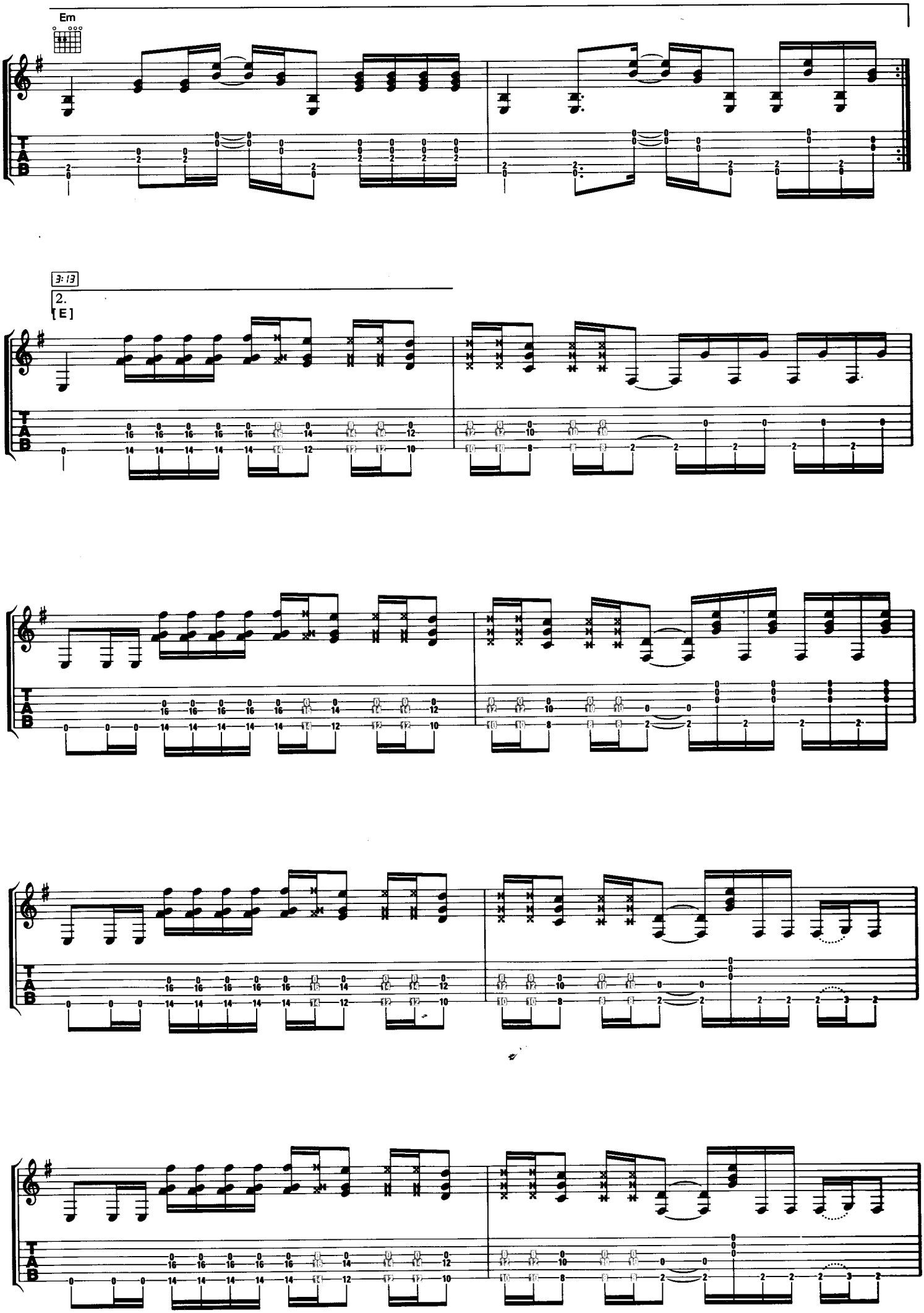
0:48
2:21
Am
G
Bm
Kill me Sa - rah, kill me a - gain with love,
It's gon - na be a glor - - ious day!
Em
C
G
it's gon - na be a glor -
I feel my luck
Bm
Em
A
- ious day.
could change.
Pull me out

1:13
2:46
Em
A
of the air - crash, pull me out of the lake,
Em
A
I'm your su - per - he -
Em
C7
B7
- ro, we are stand - ing on the edge.
1:41
1.
Em
Fdim5


Em
3:13
2.
[E]
T
A
B

wah-wah
let ring
A
3:49
Em
A
Em
A
Em
C7
B7
We are stand - ing on the edge.

THE TOURIST

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

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G♯add9
4fr
It
Badd9/11
7fr
F♯madd9
barks at no - one else but me,
Some - times I get ov - er charged,
Aadd9
5fr
like it's seen a
that's when you see
T
A
B

G♯add9
4fr
ghost.
sparks
I
They
Badd9/11
7fr
guess
it's
seen
the
sparks
a - flow-
ask
me
where
the
hell
I'm go -
F♯madd9
Aadd9
5fr
- ing,
- ing?
At a
no - one
thou - sand
T
A
B

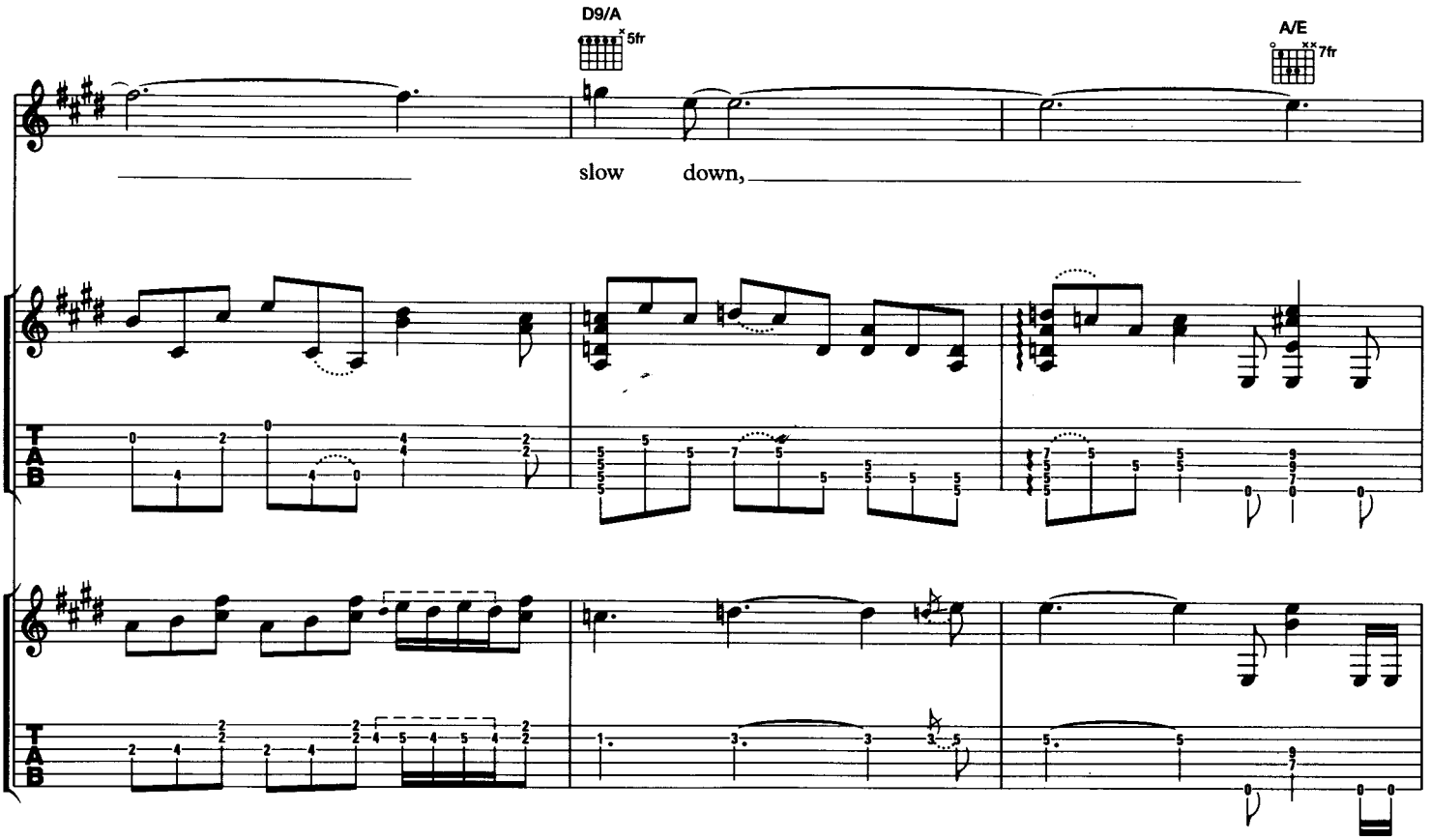
G♯add9
4fr
else would know.
feet per sec - ond,
Badd9
7fr
F♯madd9
Hey man, slow down,
Amadd9
5fr
Badd9
7fr
slow down, i - di - ot

F♯madd9
Amadd9
5fr
1.
A/E
7fr
slow down,
slow down.
Badd9/11
A/E
F♯m11
use thumb for bass note
with fuzz
feedback
Am9
2.
T
A
B

Badd9/11
7fr
A/E
7fr
Badd9/11
7fr
A/E
7fr
F♯m11
let ring
Am9
5fr
A/E
7fr
Badd9/11
7fr
A/E
7fr
Badd9/11
7fr
A/E
7fr
F♯m11
T
A
B

Am9
5fr
Badd9
7fr
F♯m11
Am9
5fr
Hey

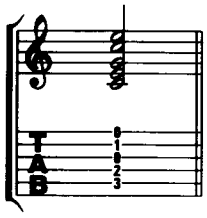
Badd9
7fr
A/E
7fr
Badd9
7fr
A/E
7fr
F♯m11
man,
slow
down,
T
A
B


D9/A
5fr
A/E
7fr
slow
down,
T
A
B

Badd9
7fr
A/E
7fr
Badd9
7fr
A/E
7fr
F♯m11
i - di - ot slow down,
8va
D9/A
5fr
A/E
7fr
slow down.
8va
Badd9
7fr
Bass arranged for Guitar
T
A
B

Notation and Tablature Explained

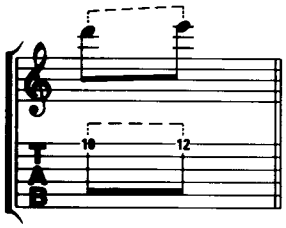
Open C chord



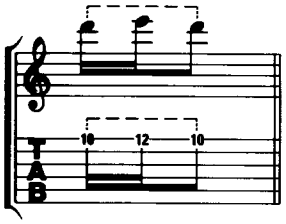
Scale of E major

Bent Notes

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌐ ¬. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



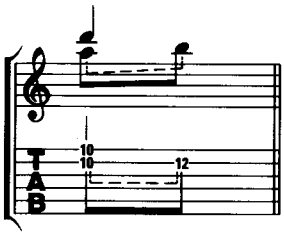
Example 1
Play the D, bend up one tone (two half-steps) to E.



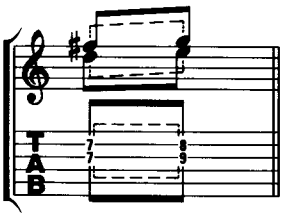
Example 2
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

Example 3
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 4
Pre-bend: fret the D, bend up one tone to E, then pick.

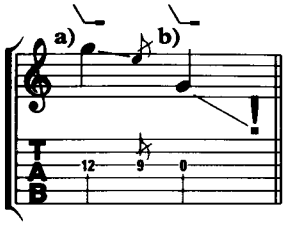


Example 5
Play the A and D together, then bend the B-string up one tone to sound B.

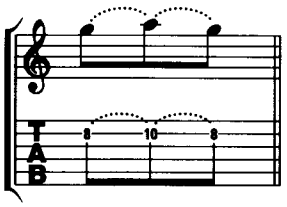


Example 6
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

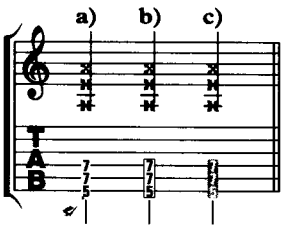
Additional guitaristic techniques have been notated as follows:



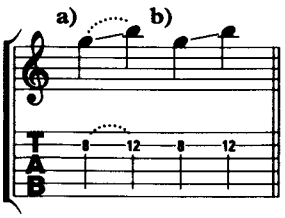
Tremolo Bar
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



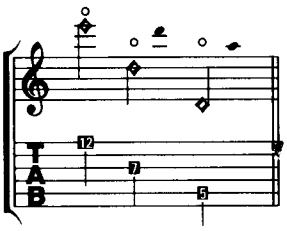
Hammer on and Pull off
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



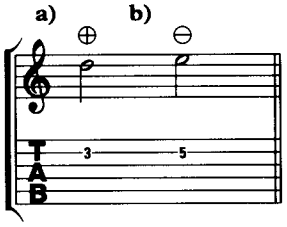
Mutes
a) Right hand mute
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute
Damp the strings with the left hand to produce a percussive sound.



Glissando
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

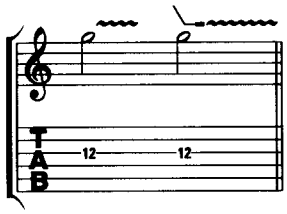


Natural Harmonics
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

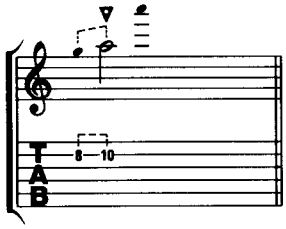


Slide Guitar
a) Play using slide.
b) Play without slide.

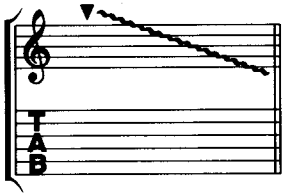
Artificial Harmonics
Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



Vibrato
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

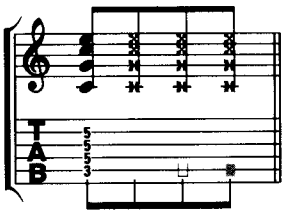


Pinch Harmonics
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



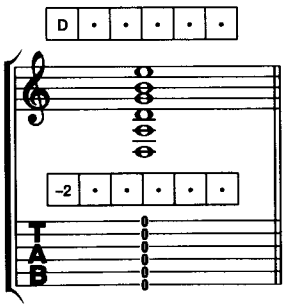
Pick Scratch
Scrape the pick down the strings – this works best on the wound strings.

Microtones
A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.



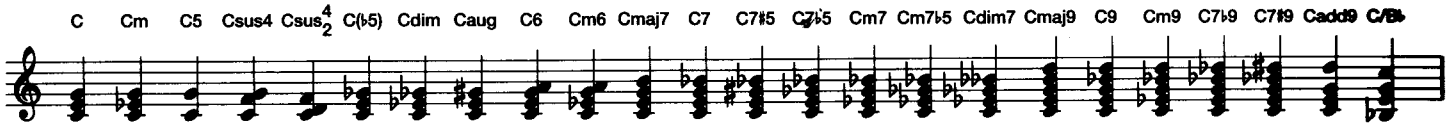
Repeated Chords
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming
The following chord naming convention has been used:



Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: **[C]**

Where it was not possible to transcribe a passage, the symbol ~ appears.

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